

IN THIS ISSUE: { WHY NOT PRE-SCHOOL AGE MUSICAL INSTRUCTION?—By Nora B. Jorgenson  
THE CIRCUS BAND AND ITS EVOLUTION—By Christy Wheeler

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WITH WHICH IS INCLUDED

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Andre photo, Paris

**EIDÉ NORÉNA**

As Antonia in Tales of Hoffmann



MARY MCCORMIC,  
soprano, was encored in Charpentier's aria from Louise  
at the opening Hollywood (Cal.) Bowl concert, July 5,  
Alfred Hertz conducting.



ETHEL LEGINSKA  
is completing an opera at her cottage, Elm Lea, in Withersfield,  
Suffolk, England, which will be produced by Charles L. Wagner  
next fall.



LISA ROMA,  
soprano, appeared at The Croydon, New  
York City, on June 28 (with Frank Chat-  
terton at the piano), in the fifth of the series  
of salon concerts being presented by Clara  
Dellar.



VALENTINA AKSAROVA,  
Russian soprano, will make a Euro-  
pean concert tour in the early fall, fol-  
lowing which she will sail for appear-  
ances in America. (Photo by Elzin.)



RUTH SHAFFNER AND MRS.  
H. H. A. BEACH  
in Washington, D. C., after the per-  
formance there in April of Mrs.  
Beach's Cantic of the Sun, in which  
the soprano was featured.



OSSIP GABRILOWITSCH  
is congratulated by Frank H. Shaw, director  
of the Oberlin Conservatory of Music  
(Oberlin, O.), who conferred an honorary  
degree upon him.



DR. AND MRS. ALBERT NOELTE, ABOARD THE SS. TAIYO MARU,  
EN ROUTE TO TOKIO,  
where Dr. Noelte will appear as guest conductor of the Tokio Symphony Orchestra in a  
program of his own compositions, with Mrs. Noelte as piano soloist.

LILLIAN WECHS,  
voice teacher of New York City, an-  
nounces a change of location for her  
Newark, N. J., studio. In addition to  
the usual curriculum, Miss Wechs plans  
group recitals at her new quarters on  
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E. Harris, Carmella Parrino, Mildred French, Mrs. Robert Baldwin, Jr., Mrs. LeRoy  
Cushman, Mrs. A. C. MacFarland, Ella C. Cummings, C. Mabel Saunders, Margaret Eden,  
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## Tenth International Festival in Vienna Fails to Produce New Stravinsky or Hindemith

"Discoveries" of 1922 Still the Only Heroes—Revolutionary Ideas Which Have Failed to Catch on—Musical Nationalism Dying Out—Fine Array of Performers—Vienna's Festival Weeks Not So Festive—Schipa and Koussevitzky Make Vienna Debuts

By PAUL BECHERT

VIENNA.—The International Society for Contemporary Music has, with the festival just past, celebrated the tenth anniversary of its foundation; a jubilee which invites our thoughts to run back ten years to 1922 when, at Salzburg, César Saerchinger mounted a table of the venerable Café Bazar to proclaim in fiery words that the new era of musical internationalism and fraternity had arrived. It was indeed a memorable meeting, which constituted the society. Let us remember those present: Hindemith was among them, and Honegger, Poulenc, Bartók, Casella, Malipiero, Alban Berg, Egon Wellesz, and many others. Firebrands then, the *avant-garde* of the new gospel of modernism. After seven years of seclusion, musicians of many hostile nations assembled for intellectual and creative intercourse.

At that preliminary, pre-foundation festival, organized by Rudolf Réti and other Viennese musicians, a wealth of new and important music was heard. Hindemith, just discovered, came out with his second quartet, which was a revelation. Stravinsky, Prokofiev, Casella, Malipiero, Honegger and Poulenc were then and there "born," so far as Central Europe was concerned, and the Western countries only then got their first taste of the post-war Schönberg, of Alban Berg, Bartók, Kodály and Webern.

The summing up of what seven years of war and post-war seclusion had brought forth in the musical countries of the globe, was the harvest of that unofficial festival. But—we have had ten official ones since, and not one new Stravinsky, or Hindemith or Berg has been brought to light. That is the

melancholy lesson of this anniversary festival. The established rule of annual festivals is, at best, a mistake, so long as the dearth of important new material persists. A sabbatical year would do a world of good to the I. S. C. M.

### WHY ANNUAL?

That is what the wise men in the society are beginning to feel. Prof. Edward Dent, the diplomatic and able president of the I. S. C. M., himself dropped a hint at the opening ceremony, when he remarked that "we all have grown older by ten years" since the society's foundation. The object of the I. S. C. M. today should be different from what it was ten years ago. If the trouble of the original organizers was to find room for all the existing talent, the worry of recent years has been to dig up enough new compositions to fill a given number of programs. Taking for granted that the annual

(Continued on page 18)

## Deficit, Cause of Director's Resignation

MILAN.—La Scala, Italy's greatest opera house, has closed the season with a deficit of three million lire. This loss is partly due to the general depression which is affecting all theatres, but in the particular case of La Scala there is the additional fact that the past season aroused much discontent and criticism from the artistic standpoint.

A month ago Signor Trentinaglia, who

was appointed director of La Scala about a year ago, presented to the council a program for the new season, but laid down the condition that he should be assured of 3,000,000 lire more than the 7,000,000 lire which are normally at the disposal of La Scala each year. The Podesta of Milan, who as such is also president of the council, has done his best to find this sum, but evidently has not succeeded. This, it is said, was the immediate cause of Director Trentinaglia's resignation, already reported in these columns. H.

## Columbus Symphonic Festival Abandoned

COLUMBUS, O.—The project for a series of concerts by the Chicago Symphony Orchestra in the stadium here has been abandoned. The failure of the plan is due in some measure to an unfortunate delay in starting the campaign because of long drawn-out negotiations between the orchestra management and the Chicago musicians' union. Contracts could not be signed until those arrangements had been completed. S.

## \$26,000 Willed to Prussian Academy by d'Albert

BERLIN.—According to a Berlin newspaper, Eugen d'Albert, the Germanized Scottish pianist, recently deceased, has left 130,000 Swiss francs (\$26,000) to the Prussian Academy of Arts. Max von Schillings recently was elected president of the academy. P.

## Berlin Philharmonic Gets New Subsidy

BERLIN.—The municipal authorities of Berlin have made a new contract with the Berlin Philharmonic Orchestra for a period of five years, whereby the orchestra will receive an annual subsidy of \$45,000. As a condition of the contract, the orchestra had to increase its personnel to 104 players, in order to absorb a number of the members of the disbanded Berlin Symphony Orchestra. As part of the agreement, the Berlin Philharmonic undertakes to give six public concerts under its principal conductor; twenty-five under other conductors; eight concerts of chamber music; twelve afternoon concerts for school children; and two choral concerts. P.

## Dr. Korngold Wins Lawsuit

VIENNA.—A new Vienna periodical devoted to satirical observation of the city's musical activities, contained several articles directed against Dr. Julius Korngold, critic of the Neue Freie Presse. Among others, the magazine reprinted portions of an article published over twenty years ago by Professor Robert, then a pianistic pedagogue of Vienna, to the effect that Dr. Korngold's original adverse criticisms of Franz Schalk had turned into praise from the moment when Schalk conducted young Korngold's ballet, The Snowman, at the Staatsoper. Dr. Korngold brought a charge of libel against the editor of the periodical and won his suit, the latter being held guilty by the Vienna court. P. B.

## Colon Opera Season Inaugurated With Gala Performance of Aïda

President Agustin P. Justo, Government, Army and Navy Officials Present—Artists Accorded an Ovation

By ALICE HOWE

BUENOS AIRES.—The Colon Opera opened its doors with a gala performance of Aïda, in commemoration of the National Day. The new President, Agustin P. Justo, inaugurated the season with government delegates; and the Army and Navy came in large numbers, their uniforms supplying gaiety and color since there were no women present. The Argentine Anthem was duly played and beautifully sung by the entire cast and the audience.

The arrival of new artists brought commendatory comments. Buenos Aires is highly critical: the artists engaged not only must have international reputations of the best but they must prove their worth here. Gina Cigna, who has come to us from three years at La Scala, sang Aïda. Her acting and singing were magnificent and the critics who had sharpened their pencils with pointed steel, dipped them in sugar bowls. Cigna is a perfect type for Aïda and the most pessimistic people applauded and admitted a wonderful performance. Lauri-Volpi was in good form but the orchestra not only rushed him too much but got out of control when he sang Celeste Aïda. It was a regrettable incident. Franco Paolantonio held the baton and was responsible for this objectionable fantasia. Luisa Bertana acted Amneris well, but sang badly at times. The Pharaoh was perfectly impersonated by Salvador Baccaloni, whose singing was delightful. Ramfis introduced Humberto di Lelio and established him in the Argentinians' hearts. Leticia de la Vega, first ballerina, danced beautifully.

The Argentine soprano Isabel Marengo is indisposed and it is likely that Cigna may sing the roles for which Marengo has been

engaged. Also there is much concern over the news that Lily Pons may not be able to come this year, for it is partly due to the fulfilling of her contract that the opera is being offered. The official program will only be completed when there is more certainty about artists who have not arrived. A new Argentine opera is to be introduced this year, entitled La Sangre de las Guitarras, by Constantino Gaito.

## War Memorial Opera House to Open October 15

Special Committee Formed to Arrange for Dedication—Ten Operas to Be Given Under Gaetano Merola's Direction—1932 Expected to Prove Banner Season

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO, CAL.—Through Gaetano Merola, director-general of the San Francisco Opera Company, the announcement has been officially made that the War Memorial Opera House will be dedicated on October 15, with the first of ten operas which constitute the San Francisco organization's tenth annual season. The repertoire consisting of seven Italian operas, two German operas and one French opera, includes Tosca, Lucia, Rigoletto, Cavalleria Rusticana, Pagliacci, Faust, Trovatore, Traviata, Meistersinger and Lohengrin.

Mr. Merola, while still negotiating with several eminent artists, has already engaged Lily Pons, who comes to San Francisco for

(Continued on page 18)

## NO DEPRESSION IN MUSIC

Figures Culled From 1932 Issues of the Musical Courier Prove That American Audiences Are Turning Out in Great Numbers to Hear Good Music

### An Editorial

The Musical Courier continues to present to its readers the facts and figures of attendance records during the current year. In last week's issue we began with reports previously published during the first two weeks of the year, and we shall print similar figures each week until they are brought up to date.

In publishing this material, we realize that there are many performances omitted, due to the fact that the size of the audience was not mentioned in the report and we are quoting only from such articles as definitely mention capacity attendance and are authoritative in statement.

In the following list are shown the date of the issue of the Musical Courier from which the data is gathered, the name of the city in which the program was given, and the attendance figures and other information.

Jan. 16—Boston, Mass.—Tibbett packs hall on

January 3.  
New York City—Town Hall crowded for John Charles Thomas' recital, January 10.

Houston, Tex.—To date (following third concert) the response has been so great for Symphony Orchestra series that all expenses have been met. The orchestra has seventy musicians, there is no endowment, and all moneys are paid by popular subscription.

Salt Lake City, Utah—"Musical authorities declare that 1931 has been exceptional as far as interest in music is concerned. It has seen the organization of the important Civic Music Association; the inauguration and performance of the Salt Lake Festival Chorus; development of the Salt Lake Oratorio Society; and organization of a great chorus of about 1,000 singers."

Jan. 23—Birmingham, Ala.—Auditorium completely filled for Albert Spalding.

Toronto, Can.—Theatre crowded with standing room taken for concert by Hart House Quartet.

Chicago, Ill.—The second and last performances of Parsifal by the Chicago Civic Opera packed the auditorium. (3,472 seats.)

Jan. 30—Minneapolis, Minn.—Overflow audience heard Minneapolis Symphony Orchestra, January 8.

New York City—Town Hall crowded to capacity at Sigrid Onegin's recital, January 24.

San Francisco, Cal.—At meeting of Musical Association of San Francisco, it was officially announced that there had been no lack of attendance during past two seasons.

San Francisco, Cal.—Enormous audience hears John McCormack, January 14.

Chicago, Ill.—Approximately 1,000 people, leading citizens of 230 cities, gathered here for ninth annual conference of Civic

Music Associations of United States.

St. Louis, Mo.—First evening "test" concert of Symphony Orchestra to determine whether afternoon concerts should be changed to evening, brought an overflow audience.

New York City—Metropolitan Opera Sunday night concert crowded.

All records broken at Metropolitan Museum of Art concert, January 16. Attendance 12,500.

Paul Kochanski packs Carnegie Hall, January 19.

Audience of 8,600 at Metropolitan Museum of Art concert, January 23.

People jam Carnegie Hall, January 24, to hear Menuhin.

Boston, Mass.—Fifteen public concerts and recitals given during week of January 16-22; a record.

Myra Hess draws huge house at recital, January 16.

Symphony Hall crowded for La Argentina, January 9.

Buffalo, N. Y.—Huge audience hears Lawrence Tibbett in Consistory Auditorium.

Grand Rapids, Mich.—So great was the interest in the Grand Rapids Symphony Orchestra concert (third) that management had to add a matinee performance to accommodate all who wished to attend.

Portland, Me.—Capacity audience hears Municipal Orchestra at Bowdoin College.

Providence, R. I.—Vast audience hears Lily Pons.

Central Community Church packed for organ recital of Helen Hogan Coome.

Richmond, Va.—Don Cossacks completely fill house.

Lawrence Tibbett packs hall.

Minneapolis, Minn.—5,000 see Wigman dance.

(To Be Continued)

# WHY NOT PRE-SCHOOL AGE MUSICAL INSTRUCTION?

By NORA B. JORGENSEN

AT about the age of four the average child acquires a compelling curiosity and an irrepressible restlessness. Allowed to follow the path of its natural inclinations, this curiosity and restlessness more often than not manifests itself in the form of mischief. And if there happens to be a piano available the chances are that a great deal of the child's energy will be wreaked upon that instrument.

Why cannot this so-called mischievousness be diverted into intelligent, worthwhile acquisition of a musical foundation? It can. It has been done and will be done more frequently in the future.

Glancing back over the ages in review of the history of music the significant fact is revealed that nearly all of the great composers and musicians started upon their careers while they still were in their infantile ages. Mozart, at the age of three, divided his play between his toys and the piano. Having been blessed with an alert and understanding father who immediately recognized the possibilities of his son's curiosity and restlessness, the lad was encouraged to cultivate his urge with results that are known to all who are familiar with the history of musicians.

On the other hand in contrast and as an example of what can be accomplished even in the face of opposition, there is the case of Beethoven. In so far as a musical urge during his infantile age is concerned, he registered a decided disinterest. He rebelled at the idea of wasting his precious mischief-potential time at the piano. But he too was blessed with understanding parents, though his father was unduly severe in his disciplinary regime. So Beethoven, despite his vigorous protests, studied and practised his art with the result that he became one of the greatest musicians the world has ever known. In fact, so great was he that one is tempted to apprehensively ask the question: What would the world of music today have been without that peer of musical geniuses?

"O, I'm afraid it would be too hard on the child," protests a doting mother. "It will have plenty of opportunity to study later." Expressed without thought or consideration of the question, and viewed in the light of a mother whose instinctive motives are to shield her child, that protest is natural enough.

But when the matter is viewed in the glaring light of sane logic and the child is encouraged to study along the lines I recommend, it will be quite clear that such study is feasible and can be carried out without inflicting hardship or strain on the child. As a matter of fact, in many instances it will satiate a clamoring urge and thus will amount to an exercise of profound pleasure for the little tot. For one of the first psychic processes of the child mind is an urge to "do something," regardless of the insignificance of that "something." To support this contention I have merely to point to the very nature of child play. They are never happier than when they are playing house, tending their doll babies or building bridges and houses. And in support of my contention that young children feel an urge for and are adaptable to guided musical training I shall cite two instances of my own experience.

Before I opened a studio I gave my lessons in private homes, and in one such home there was a little girl of three. She was all curiosity when her older sister began her musical instruction. And presently she was mimicking my instructions, repeating them to her dolls; even to the point of admonishing them to be careful of the position of their hands.

Later, after I had departed, she invariably went to the piano and gravely tried it all out by herself.

At a private home where I formerly gave the work to my class in a nearby city there was a small boy three years old. His older brother was a member of my class and when it came time for him to take his lesson his little brother insisted upon being present on the piano bench. For a few minutes this little man would listen quietly and absorb all that was said, then the pent-up boy in him would surge forth in a boastful tempest of, "O, I can do that—I can do that. I can play that. Let me show you."

Permitted to do so his chubby fingers would go through exercises that were remarkably resembling to those I had instructed his brother to play.

If either of these two youngsters had been

given the opportunity of competent and intelligent guidance, the energy wasted for purposes utterly useless could have been diverted into channels that would have been beneficial to them and at the same time would have provided them with a liberal measure of outright amusement.

Moreover, children of the pre-school age have nothing to hamper them in their play-study of music. They have no school duties and as a rule they have no duties or errands to perform at home except to live and play. Much of the latter could be profitably and enjoyably done at the piano.

But a word of caution must be sounded. Unless the mother is sufficiently interested and patient to give of her time to take part in this play-study of music it is useless to attempt it. And it is equally useless to attempt it unless it is done under the coaching of a teacher whose training has been extensively pursued along the lines of child training, and who, herself, is intensely interested in children and in the psychology of these tiny inceptions of human brains.

The lesson periods should never exceed ten minutes in duration and there should be three or four such short periods a week. It is absolutely imperative that the mother attend the lesson period with the child and that she place herself as a lieutenant of the teacher to guide the little pupil at home.

Home practise periods should never exceed five minutes in duration, for it is impossible for a young child to concentrate longer without strain. But the five minute periods may be as many as the impulses of the child dictate. And the practise periods should be voluntary; the child must never be forced or coerced to go to the piano. Its approach to the piano should be wholly spontaneous and not, as in the case of Beethoven, compulsory. For above all we do not want to irritate and thereby implant a lasting dislike for music in the child's heart.

The home instruction or play-study (in which the mother must take part) should be in the nature of a game. The mother should always be at the side of her child at the piano, and she must exercise the greatest patience and kindness. For after all, that

which we seek to accomplish is not to lay a drudge upon the child, nor to create precociousness, but rather we wish to instill into it a love and interest in music, and if we can, in addition, lay a footwork for a musical foundation we have accomplished what we set out to do.

Choosing of material for study is vitally important. No material should be attempted that requires the playing of chords. That is impossible for the reason that the child's hands are too small for that kind of exercise. Nor should hands-together be attempted. By that I mean that for a long period of time the child should devote its play-study to playing of melodies with hands alternating and not simultaneous. Another important thing is to have the piano adjusted to light action.

There is available at present some excellent material which kindly and cooperating publishers have prepared in large type with attractive pictures that catch and fascinate the child eye. The words (which of course are read or sung by the mother) are those of the bed-time stories and Mother Goose rhymes; words that most mothers have crooned over their babies night after night so often that the little ones know them by heart. These are enticing to the little tot for they make it possible to express through his fingers the tunes that fit the words his mother has lovingly etched upon his childish film of memory.

"But my child cannot read," remarks a mother. That is immaterial—in fact it is not to be expected in a child of three or four. Nor does it matter for musical notes are now taught by position and it is amazing to see how quickly even a very young child will correlate the position of the note on the staff with its position on the keyboard. So the fact that the child cannot read is no hindrance to its learning of musical notes; it not only can learn them but will do so happily and with remarkable ease if given the opportunity. And the net gain of doing so is this: First of all, energy that otherwise would have been charged to mischievousness will have been utilized for a useful purpose and when the child arrives at the school-age it will have a basic understanding of the elementary principles of

(Continued on page 17)

## THE CIRCUS BAND AND ITS EVOLUTION

### Sidelights on Music of the Ring—Not Wagner's

By CHRISTY WHEELER

THERE is one typically American musical fraternity which, perhaps, seldom comes in contact with the members of the somewhat higher strata of the art. That fraternity is the body of circus musicians.

Circus band music, it appears, is commonly looked down upon by the instrumentalists of the theatre and concert hall. And yet, there are few means, if any, with the exception of the radio on certain occasions, which bring the better class of music to so many small and large towns in every part of this country.

The foregoing statement, on the face of the matter, may seem paradoxical; it might even cause a faint lifting of the eyebrows if you be a *maestro* or a would-be master. But the fact remains, nevertheless.

As a point of interest, let us refer to the musical program of one of America's largest circus organizations, for the season of 1930. It included such items as Overture, Joan of Arc, Verdi; Suite, Peer Gynt, Grieg; Overture, Rienzi, Wagner, and other compositions of that rank.

The history of the circus band is interesting. It starts with the beginning of the American circus. The earliest exhibitions of this nature date back to about 1780, and consisted in the main of equestrian feats. They were presented in walled enclosures of either wood or canvas in the larger Eastern towns and cities of the time. Music was furnished by orchestras of such magnificence as to include a clarinet, a "hurdy gurdy," a bass drum, perhaps a bugle, or even a violin; the array never exceeded in quantity or variety the above named instruments.

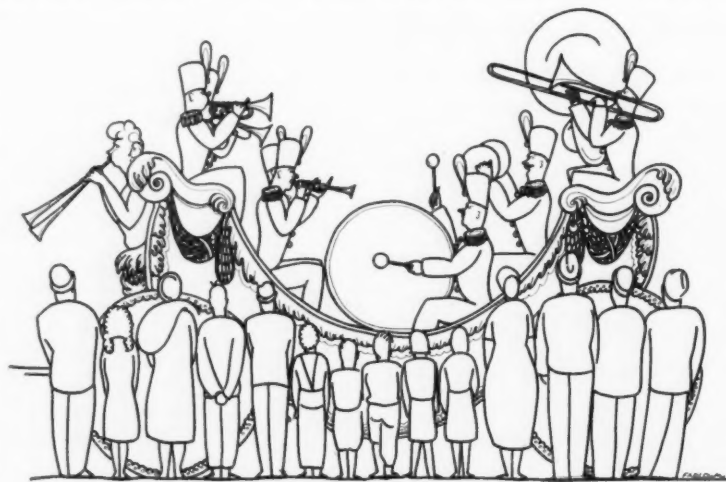
As time went on, the march of progress brought changes. The year 1860, historians of the circus tell us, saw the Purdy & Welch Circus take to the road with an unheard-of feature in the form of an eight-piece brass band! Such a number of musicians would today be compatible with the requirements of only the smallest shows.

#### THE BAND GROWS

The band soon became a necessary adjunct of every circus performance and in-

creased both in size and in quality. However, show bands were far from perfect with all but the largest of shows and an occasional smaller outfit. During the '80's, '90's, and first decade of the present century, the

matter of fact, the larger circuses now carry bands of from fifteen to twenty-four pieces, each member a musician worthy of the name. Smaller shows employ from eight to fourteen musicians in their musical organi-



A CIRCUS BAND ON PARADE

proprietors of many of the smaller shows utilized the brilliant plan of augmenting a band of, say, seven pieces, with "fake" hands-men until it was a ten or twelve-piece aggregation. These pseudo-musicians were in reality workmen with the show, attired in band uniforms and instructed to blow lustily through clarinets without reeds or into cornets, the mouthpieces of which they were in total ignorance of vibrating.

Bit by bit, however, such practices have died out and today are totally extinct. As

zations, and, with scarcely ever an exception, circus bands compare favorably with the best of military brass bands.

The difficulties of circus conductors are many. At the start of each season, the leader must organize his band, train them within a few days on a program of classical and a few popular numbers for the pre-performance concert as well as for the duration of the show proper. Then he must go over the cue sheet and program of the outfit; music must be laid out in such a way that

it will be appropriate for each and every act going on at the time of its playing.

#### THE WHISTLE AND THE DRUM

Very often the music must be suited to the routine of a "wire act" in the center ring and yet not conflict with that of the tumbling acts taking place in the end rings. During the actual musical performance the bandmaster must keep eyes and ears alert to catch any slip in the program which might cause a change in the music. And he must be attentive as well to catch every blast of the whistle of the equestrian director—the circus stage manager. At every sound of that shrill signal, the tune must change abruptly, instantly, and at the same time melodiously. This fact makes it imperative that the members of the band be skillful and experienced in circus work; able to switch pieces in an instant; transpose as they read if necessary; memorize music quickly and well.

The bass drummer must be ever watchful to follow the composition and yet be able to give, for instance, each somersault of a tumbler extra emphasis by an exceptionally heavy beat of the drum and cymbals. Such occasions in the form of somersaults, falls by clowns, stunts, and the like occur scores of times throughout the program, and the catching of them by the drummer is referred to as "taking the falls."

The circus musical artist has his own terms for the various instruments, some of which are both strange and amusing. Among them are the calling of the snare drum "the tenor drum"; and the referring to the bass drum as "the big tub"; to the trombone as "the slippery horn"; to the clarinet as "the gob stick"; and to cornet as "the frying pan." A French horn is "the pretzel"; the cymbals are "the pot lids"; and the tuba is "the grunt horn." Transition is referred to as "possum gravy"—easy to take.

In brief, one can easily see that the circus band has grown to be a worthwhile type of musical organization—unique, colorful, and reliably accomplished.

IN NEXT WEEK'S ISSUE: TRANSPLANTING THE SPANISH DANCE—by Ruth Seinfeld



## The Debussy Week and Monument —Apotheosis of a Genius

PARIS.—On June 17 a big debt was paid, a final reparation payment. Act of atonement, admiration and affection towards a great artist who like many another, was misunderstood and practically unrecognized during his lifetime, and not taken to the heart of the world until after his death.

To perpetuate the Debussy idea in marble, a setting that Debussy himself must have loved was chosen near the city where he lived.

### AT THE BEAUX ARTS

As a prelude to the afternoon of consecration, when the Debussy monument was unveiled, Paul Léon, Director of Fine Arts,

partments and private citizens made possible, by their unstinting generosity, this expression of veneration and regard. The monument as conceived by the Martel brothers is a work of such sobriety and spirit, harmony of proportion and sentiment, one has the feeling that thus would Claude of France himself have wrought, had he delved in stone instead of tone.

The fête of unveiling was a profound moment in the musical and emotional life of Paris. The sun was fortunately on good behavior, and bathed the monument, the surrounding landscape and the persons present. Arriving at the scene of unveiling, the

intimate friends from early conservatory days; and finally, Jean Mistler, Secretary of State at the Fine Arts, gave an eloquent appreciation of Debussy as man and artist.

### THE CONCERT

The allocations were followed by a concert of some of Debussy's outstanding compositions. Trois Chansons on verses by Charles d'Orleans were sung by the Paris Choral Association, the Amicitia Chorus and the Chorus of Professors and Teachers of the City of Paris, all under the direction of Roger Ducasse. Then, accompanied by the Republican Guard Military Band, and conducted by Pierre Dupont, the three choruses gave a compelling reading of the finale of Le Martyre de Saint-Sebastien. The Republican Guard sounded a fanfare, the drapery covering the monument was withdrawn and a cry of admiration rose from the great assembly, as, for the first time, they beheld the Martel masterpiece, a fitting and magnificent tribute to the master. The President of the Republic, followed by the official escort and diplomatic corps, approached and inspected the monument. The President then warmly congratulated the sculptors upon having translated into marble the spirit of the art of France's greatest musician with such simple and effective beauty.

### CLOSING FESTIVAL

To terminate the commemoration celebration, a concert was given in the Champs-Élysées Theatre. It was an unusually brilliant and impressive service, a fitting close to the festivities. With President Lebrun, all the brilliant names of Paris were present. It was a grand moment for French music. The enthusiasm of the crowd was boundless; at times it seemed like delirium.

Four conductors dispensed the Debussy gospel. Philippe Gaubert led the orchestra, the Paris Choral Association, the Amicitia Chorus, soloists Odette Riquier and Dolorés de Silvera, through pages of Le Martyre de Saint-Sebastien, followed by an expressive reading of Nocturnes by Gabriel Pierné. Then the radio brought from Basel a welcome broadcast of the Allgemeine Musik-



(L. Debretagne photo)  
BAS-RELIEF (REAR) OF DEBUSSY MONUMENT

showing Debussy at the piano, surrounded by interpreters and intimate friends. Mary Garden is seen as Mélisande.

gesellschaft, conducted by Felix Weingartner, interpreting Prelude of l'après-midi d'un Faune. The Faun was now followed by The Sea, under the direction of Toscanini, who had come to Paris from Milan to contribute his part. Recall followed recall, ovation followed ovation.

The last part of the evening was given to the fourth act of Pelléas and Mélisande, with three of four roles taken by their creators of 1902, namely: Mary Garden, as Mélisande, Dufrenne as Golaud, and Vieille as Arkel. Roger Bourdin impersonated Pelléas, and M. Inghelbrecht conducted. The presentation was marked by penetrating poesy and humanity, and by a fine sense of the dramatic power of the action and the music. The public was enchanted and rewarded the participants with long rounds of lusty applause.

*Haec olim meminisse juvabit.*  
IRVING SCHWERRÉ.



(Paul Reifenberg photo)

### THE DEBUSSY MONUMENT.

by the sculptors Joël and Jean Martel and Jean Burkhalter, architect.

and president of the Debussy Monument Committee, organized a performance of chamber music. A numerous gathering crowded the salons of the ministry, eager to hear the excellent program which had been prepared in honor of the French master.

It was a brilliant concert. Ninon Vallin sang the Chansons de Bilitis with rare charm and taste. Alfred Cortot and Jacques Thibaud interpreted the sonata for violin and piano with fine tone evaluations and stylistic purity. The Kretzlys gave an atmospheric reading of the lovely quartet.

### THE MONUMENT CEREMONY

The afternoon of June 17, in the presence of M. Lebrun, President of the Republic, of members of the various diplomatic and governmental corps, and of distinguished official, intellectual and artistic celebrities of many nations, the Debussy Monument, the work of the sculptors Jean and Joël Martel and the architect Jean Burkhalter, was officially turned over to the City of Paris.

Fifty French cities and eighty cities of the entire world contributed towards the erection of this appropriate symbol of admiration and esteem. Musical societies and schools, cities and towns, governmental de-

President of the Republic was met by Gabriel Astruc, who presented to him the monument executive committee composed of MM. Paul Dukas, Inghelbrecht, Vuillermoz, Laloy, Ducasse, Bardac, Le Flem, Messager and Brussel. The Republican Guard saluted the President with The Marseillaise.

### THE ADDRESSES

Five speakers were heard. In noble language, M. Léon recalled the intellectual and spiritual development of the author of Pelléas and drew attention to the elements in Debussy's art which once were considered "shocking," but which time has proven were the voice of prophecy. In the name of the Municipal Council of Paris, François Latour thanked the committee for the monument, "now one of the treasures of Paris"; René Peter, vice-president of the Society of Authors and Composers of Music, told interesting *souvenirs*, about Debussy (whose friend he was), and whose first essays, ambitions and deceptions he knew most intimately. Speaking for the Society of Authors, Composers and Music Publishers, of which he is honorary president, M. Joubert made an evocation of the late Paul Vidal, fellow scholar of Debussy and one of his

## Van Hoogstraten Calls for Municipal Support of Orchestras to Help Solve Musical Unemployment Problem

"Music is a public utility, as essential as electric lights, street cars, or the police force, and it is time this country recognized its importance," declared Willem van Hoogstraten, who is conducting the opening of the Stadium Concerts season. He urged municipal support of the orchestras as a permanent solution to at least one angle of the musical unemployment problem.

Praising the efforts of the Musicians Emergency Aid Committee, Mr. van Hoogstraten, however, pointed out that assistance of this kind could at best only be temporary and could alleviate a bad situation but not eliminate it.

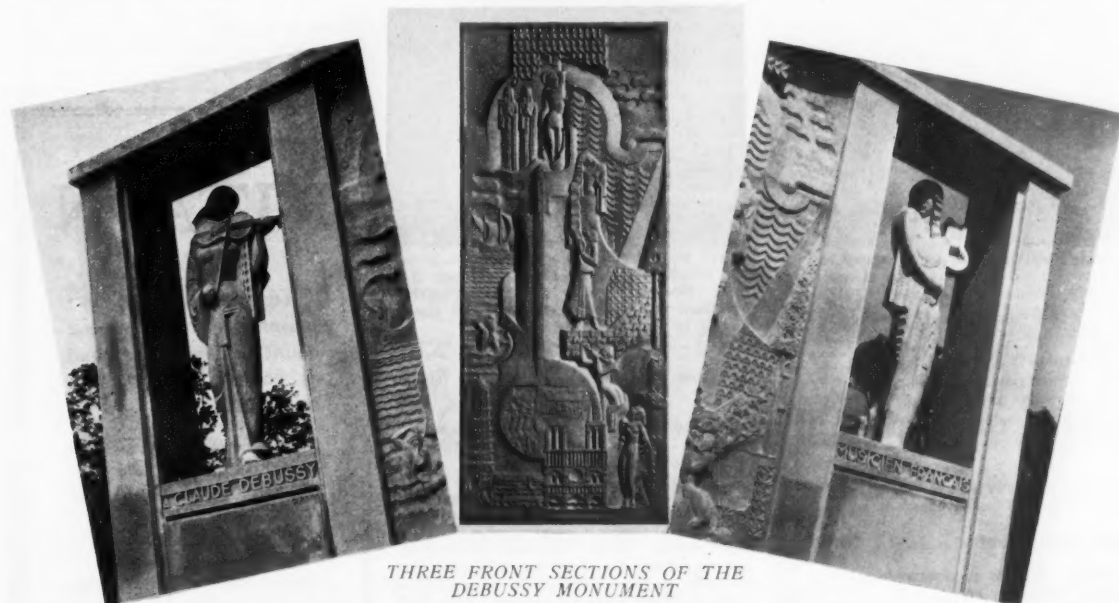
Backing his argument that if a city assumed the responsibility of its symphonic or-

ganization that subsidy would help insure a national culture, Mr. van Hoogstraten spoke of the city of Bonn where he conducted this past month a Beethoven Festival consisting of eight concerts in one week and including all the Beethoven symphonies. In this typical city on the Rhine, famous for its university and as the birthplace of Beethoven but neither large in population nor prosperous industrially, the municipality supports by the year a good symphonic orchestra of about seventy men. Recently, due to general conditions, salary cuts have been made but it has never been suggested that the orchestra be abandoned. Many vital economies have been effected but the last thing to go would be the city's music which the government considers just as necessary as food and drink for its people. At the festival, the hall seating 2,000 persons was packed for all eight performances at popular prices.

"Germany," says Mr. van Hoogstraten, "is in a far worse state than America, but it has learned to suffer in silence. In Munich, for instance, at tea time the big hotels are crowded and the dance floors full. The shops display chic things and the theatres have expensive productions. Superficially one would not realize how hard the city has been hit. It is only when I talked to my old friends, all formerly well-to-do if not rich, that I saw how desperate were the conditions. One had gone to work as a masseur, another tried to earn a few cents embroidering, another, a gifted musical amateur, gave violin lessons. Often they were so poor that a trolley was out of the question and they walked miles to their destinations. Yet, despite the fact that such people had gone months without seeing a motion picture, without going to the theatre, eating the simplest, plainest of food, and wearing clothes years old, they somehow managed to scrape together money for a cheap concert seat. That is why the culture of Germany is surviving these years of crisis."

### 1932-33 Haage Concert Attractions

The Haage Concert Series of Reading, Pa., celebrates its twenty-fifth anniversary next season by offering to its subscribers five events: Rosa Ponselle, Fritz Kreisler, Roland Hayes, Vladimir Horowitz, and the Boston Orchestra in its first appearance in Reading.



THREE FRONT SECTIONS OF THE DEBUSSY MONUMENT

Left section, The Alto, of the Debussy Monument.  
(L. Debretagne photos)

Middle section—a bas-relief allegory of Debussy's compositions.

Right section, The Lyre, of the Debussy Monument.

## Magic Flute Draws Big Audience at Cincinnati Zoo

Galli-Campi Makes American Début—Coe Glade Heard in Carmen

CINCINNATI, O.—Despite torrential rains all day and evening, a capacity audience assembled in the Zoo Opera open air theatre to satisfy curiosity about the presentation of The Magic Flute (Mozart). Having read the various versions in the newspapers about the involved plot, the clap-trap of stage devices, the Masonic character of the temple scenes, the audience felt so well repaid for coming out in this weather that they applauded vociferously. The opera in the hands of the director, Isaac Van Grove, was given in a setting of charm and simplicity, with excellent light effects producing a fine background for the performance. Against this setting the artists sang and acted superbly—and we use superlatives because nothing else will serve the purpose. It was, beyond doubt, the finest performance of any in the history of the Zoo Opera.

A triumph was achieved by the cast. James Wolfe as Papageno easily "stole the show." His was perfect coordination of the singing and acting arts, together with a sympathetic rather than a clownish portrayal of the character; and he was accorded not one but many ovations.

Again the audience enjoyed début appearances. Oscar Colcaire made his first Cincinnati appearance as Tamino, a role for which he is splendidly endowed, especially in the declamatory parts. Amri Galli-Campi, as the Queen of the Night, sang this extremely difficult role brilliantly and was acclaimed in her American début.

Chase Baromeo was a fine Sarastro. His sonorous voice of even texture in every register, added dignity and stateliness. Leola Turner was an attractive Tamina in appearance and in true Mozartean artistry.

Herbert Gould was adequate as the Speaker; G. Cavadore, the Moor, gave a convincing character role; and Marie Buddy was a lovely Papagena. Fenton Pugh, Leonard Treash and David Lazarus were heard to advantage in smaller parts, the trios of ladies' voices (sung by Lydia Dozier, Helen Ornstein, Ruth Lewis; Nadelle Schuping, Violet Summer and Nellie York) had finesse in blending.

### COE GLADE IN CARMEN

Carmen again gave Cincinnati the pleasure of hearing and seeing Coe Glade in one of her best roles. Her voice of great range and beauty, her artistic handling of the part won her an ovation. Edward Molitore as Don Jose sang and acted excellently. Joseph Royer as the Toreador reaped well earned success. Herbert Gould as Zuniga, Louis John Johnen as Morales, Lydia Dozier and Helen Ornstein as the Gypsy girls, Marie Buddy as Micaela, Natale Cervi and G. Cavadore the Gypsies, Herman Tappo as Pastia, completed a fine cast in a well staged production under Mr. Van Grove's baton. M. D.

## Tom-Tom Has World Premiere in Cleveland

Work by Negro Composer Presented in Outdoor Stadium

CLEVELAND, O.—Cleveland saw the world premiere of Tom-Tom, by Shirley Graham, negro composer, at the Stadium on June 30, the second offering of the open-air opera season.

Tom-Tom is based on the traditional woes and sufferings of the negro race and its eventual freedom, from 1619 in the African jungles to the present day.

The first act was poorly lighted, and for that reason less effective than the remainder of the opera. However, its barbaric throb, accentuated by the bass rhythms of the drums, was strangely attractive to modern ears. As the opera progressed the style employed by the composer became more refined, weaving the fundamental idea and plan of the story itself skillfully into the score.

The finale of the second act, a chorus of freedom, introduced by a martial and stirring treatment of John Brown's Body, pointed with trumpets and drums, together with the excellent singing and pantomime of the participants, was thoroughly dramatic and excellent theatre.

The cast, made up entirely of negroes,



JACQUELINE SALOMONS,

French violinist, returns to this country in December for a three-month tour. Two years ago, when eighteen, she made her début in New York, following this with a tour to the Coast last season as assisting artist at Gigli's concerts.

included Jules Bledsoe, Marcus Garvey, Augustus Grist, who led the freedom chorus, and Festus Fitzhugh, dancer.

A sudden downpour of rain failed to mar the audience's enthusiasm for the score and its composer, and the cast shared the plaudits which it thoroughly deserved.

Tom-Tom was repeated on July 3. A. R.

## National Chamber Orchestra to Tour

Rudolph Ganz Conductor and Soloist—Many Cities Included in Itinerary

Many cities in the United States which have not had the opportunity previously of hearing symphonic music except through reproductions, will listen to the masterpieces of Mozart, Beethoven and Stravinsky performed by Rudolph Ganz and the National Chamber Orchestra next season.

Dema E. Harshbarger, president of the National Civic Music Association, has completed arrangements with Mr. Ganz whereby he and the orchestra will be presented on Civic Music Courses throughout the United States. Several of these performances will take place in towns of from ten to fifty thousand population, where the Civic Music Plan makes possible the presentation of concerts and where as yet orchestras of this calibre have not been heard. The National Chamber Orchestra will be included also on the lists of Civic Music Associations in the larger music centres. Dayton and Toledo have booked the orchestra and other cities are negotiating for dates.

Mr. Ganz, an eminent pianist, first achieved international attention as a conductor when he was in charge of the St. Louis Orchestra. Since relinquishing his position in St. Louis, he has been guest conductor of several symphony orchestras in the United States and Europe. He also has made extensive tours as concert pianist.

The National Chamber Orchestra, organized by Mr. Ganz last year, is composed of twenty-five musicians. Performances have been given in New York, Chicago, and other cities. Mr. Ganz has avoided presenting compositions which have been transcribed from large symphonic scorings, and has devoted himself instead to the musical literature produced expressly for chamber orchestra.

Mr. Ganz is to appear in the dual role of conductor and soloist on next season's programs. At each of the orchestral concerts he will play a piano concerto, at the same time conducting the orchestra from the piano. Besides his tour with the orchestra, Mr. Ganz will make appearances in piano recitals in several cities.

## Samson and Delilah Sung on Steel Pier

The Steel Pier Grand Opera Company, Atlantic City, N. J., offered Saint-Saëns' Samson and Delilah on July 3. Berta Levina, contralto of the Philadelphia Grand Opera Company, took the part of the feminine protagonist; Louis Dornay, formerly of the Royal Opera, Covent Garden, London, was Samson. Other roles were assumed by Leo de Hierapolis, Helfenstein Mason, Alessandro Angelucci, Nace Bernert and Alfred Ostrum. Henri Elkan conducted. Jules Falk is director of the Steel Pier Grand Opera Company.

## Westchester Students Win Scholarships

Three \$150 scholarships at the Eastern Music Camp, Sidney, Me., have been awarded to promising music students of Westchester County, N. Y. The recipients are W. Bragdon Albright, White Plains; Helen M. Enser, Tuckahoe; and William A. Hadley, Tarrytown. The scholarships were given on the basis of the student's cooperation in the recent Westchester County Junior Music Festival, the quality of this service and the amount of preparation the student showed in his subject. One candidate was chosen from each of the three major divisions of the festival forces: orchestra, chorus and band. According to Dr. V. L. F. Rebmann, director of the festival, more than 4,000 attended the two concerts this season and receipts showed an increase of \$250 over those of 1931. The scholarship funds represent the surplus after the expenses of the festival budget are met.

## Much Good Music Heard at Stadium

The Eroica and second symphonies of Beethoven, Brahms' second and Haydn's sixth (Surprise) symphonies, together with Franck's in D minor, constituted a large portion of the heavier fare of the past week at the Stadium Concerts in New York City. Strauss' Don Juan, various works of Debussy, Tchaikowsky, Weber, Wagner, Liszt and others were the remaining numbers on the various programs, conducted by Willem von Hoogstraten.

## Louis Sherman for Steel Pier Opera

Louis Sherman, tenor, is appearing with the Steel Pier Grand Opera Company, Atlantic City, N. J., on July 17 in the role of Manrico in Trovatore; July 24, as the Count in the Barber of Seville; and on August 7, as the Duke in Rigoletto.

## ROBERT KITAIN Violinist

is engaged to tour next season in nine European countries, in recital and as soloist with leading orchestras.

"He is one of the best violinists of our time."—Haagsche Courant, The Hague, Nov. 7, 1931.

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# NORÉNA

Triumphs at  
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as Desdemona in Othello  
conducted by  
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with leading tenor  
Saint-Cricq



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AS  
DESDEMONA

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Lovely to behold and lovely to hear, Noréna gave an impersonation that was exemplary for purity of line and vocal perfection. The Willow Song and Ave Maria were exquisite. The latter, which is usually received in silence (the nature of the number is wont to tie people's hands) was so affecting as sung by Noréna. It was rewarded, first with a prolonged and reverential silence, then with rounds of applause.—*The Chicago Daily Tribune*, Paris, June 18.

An impressive impersonation. In the last act, her singing was particularly moving. The Willow Song had infinite charm.—*Journal de Vichy*, June 18.

A triumphal success for Noréna. With her artistry and beauty, she was an exquisite and touching Desdemona. Many times throughout the evening she drew enthusiastic outbursts from the audience. The Willow Song and Ave Maria, won her a long ovation.—*Figaro*, Paris, June 21.

A remarkable, ravishingly beautiful Desdemona, impeccably sung and powerfully acted.—*Comœdia*, Paris, June 19.

Profoundly moved the great crowd of listeners. Noréna amply possesses all the qualities of voice, beauty and charm necessary to this very poetic role.—*Depeche*, Vichy, June 26.

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## A Tenor, a Quartet, a Trio—

## The Waters and Music of Vichy

PARIS.—Though the Debussy Monument was the all-absorbing event of the week of June 12—indeed of the entire season—a number of interesting concerts were nevertheless heard.

Burdino, who has made a European reputation in opera (Vienna, Paris, Covent Garden) gave his first Paris recital. Tasso Janopoulo was at the piano. The Salle Gaveau was packed by a crowd so enthusiastic that every number on the program, save two or three, had to be repeated. In addition to which the singer was obliged to do seven extras. On the list were lyrics by Saint-Saëns, Handel, Fauré, Méhul, Schubert, Chausson, Massenet, Debussy, Scarlatti, Lacombe and Donizetti. Marcel Stern, whose playing has been heretofore admired, played pieces by Bach, Mozart-Kreisler, Kreisler, Ravel and Pugnani-Kreisler, in the interpretation of which he left much to be desired.

In view of Burdino's success, it should seem superfluous to remark that he has voice, that he knows how to sing, that he is an ingratiating interpreter of songs, that he has an utterly ravishing pianissimo, and so on. He is not only an important recruit to the recitalists, but it is doubtful if any other French tenor today can make a song recital so uniformly interesting.

## SERIES SUCCESSFUL

The Lener String Quartet brought their series of six concerts to a brilliant close in the Salle Gaveau. A numerous audience was on hand to partake of the superb interpretations of quartet in D major (Franck), quintet (Brahms) and quartet in G minor (Debussy). In the quintet, M. Vacellier, clarinetist, was the assisting artist. Each work was read with the wealth of tone variety, beauty of phrasing and youthful vigor so characteristic of this group of players. The grateful audience gave the players recalls throughout the evening and a rousing ovation at the end of the concert.

## HARP, PIANO AND VIOLIN

The Morgan Trio, composed of Misses Marguerite (piano), Frances (violin) and Virginia (harp), appeared at the Salle Chopin. The concerted numbers of the evening were concerto (Couperin), Melodie (Marie-Antoinette), Gavotte Amariyllis (Louis XIII), La Rose et le Rossignol (Rimsky-Korsakoff), Melodie (Gretchaninoff) and Trois Melodies Espagnoles (arranged by Nagrom), in which the ensemble and tone balance were to be admired. Miss Frances was heard in Chaconne (Vitali) and Tarentelle (Papini); Miss Virginia in Largo and Bourée (Bach) and Rhapsodie (Grandjany); Miss Marguerite in Air in D minor (Lully) and Barcarolle (Chopin). Introduction and Allegro (Ravel), was played by Miss Virginia and Miss Marguerite. The audience was appreciative, inducing the players to repeat some of their numbers and to add extras.

## BY THE WATERS OF —

Between concerts, monuments and other activities (in Paris people have nothing to do) your reviewer took a flying trip down to Vichy, to attend the restoration there of Verdi's Othello. Much of the drinking in this place (water, of course) is done to the gurgitation of music of many sorts and descriptions—symphonic concerts of classical and modern music, with eminent soloists, and in the evenings, when the cups have been put on their shelves for the night, there are operatic performances—grand, light or comic.

Othello was heard and applauded in the Casino Theatre by a numerous international audience (Lily Pons, sweet and demure was one of them) and made what the French would call a "hit."

Paul Bastide, an excellent and dependable musician, was at the helm, and made the score sound vigorous and young. Both chorus and orchestra had been thoroughly trained and were absolutely on the job. For the cast, a number of prominent artists had been enlisted, including Norena and Saint-Cricq. M. Endreze, who sang Iago, was indisposed and unable to give his full powers.

Saint-Cricq as Othello is peculiarly suited to this overpowering role. Imposing in stature and figure, he dominated the stage. He has a voice of unusual power and meatiness, also capable of fine pianissimo. Both his delivery and acting made a deep impression. The Desdemona of the occasion was Mme. Norena of the Chicago and Paris operas. She gave an impersonation that was exemplary for purity of line and vocal perfection. The Willow Song and the Ave Maria were exquisite. The latter is usually received in silence (the title of the number is wont to tie people's hands), but Norena's affecting singing of it was rewarded first with a prolonged and reverential silence, then with rounds of enthusiastic applause.

## PARIS BREVITIES

Raquel Meller, Spanish discuse-singer,

has received the Legion of Honor decoration from France.

Marcel Dellanoy, young French composer, has been awarded the Blumenthal Prize for Music.

Ganna Walska, president of the executive committee of the Festival of Polish Music (to be given in her theatre this month) gave a recent tea, receiving many of the musical and official personalities of the capital.

Renée Chemet, French violinist, is not returning to Europe until late August; supplementary concerts are keeping her in Japan.

Louta Nounenberg, pianist and teacher, is giving a series of ten lecture-recitals expounding her work *The Film as a Guide to Piano Technique*, and in the course of which films of the Chopin études as played by Cortot, Casadesu, Long, Backhaus, Borovskiy, Rubinstein, Orloff, Arrau and Horowitz, will be shown.

Marie Delna, soprano of some years ago, is seriously ill and confined to the Hôpital de la Pitié.

Felix Weingartner is to conduct a Brahms Festival in Paris next season.

Paul Dukas has been elected president of the Composers' Union-Syndicate, successor to Vincent d'Indy. Sylvia Lazzari, Albert Roussel and Gabriel Grovlez, are co-vice-presidents; Carol Berard, general secretary.

Edmond See has been elected president of the Dramatic and Musical Critics' Association; Adolphe Boschot and Emile Mas, vice-presidents; executive committee: Henri Bidou, Henry Boyer, Georges Daudet, Paul Lary, Maurice Quentin and Paul Reboux.

The Hungarian composer Bela Bartok is writing a third concerto for piano.

Pavlova left an estate, or rather fortune, of eight million francs. Her husband, V. Dandre, inherits.

Jacques Ibert has composed a string quartet and a concerto for flute.

Canteloube has just completed the orchestration of his new opera, *Vercingetorix*; poem by Etienne Clementel.

The Parisian press announces definitely that Bartolomeo Cristofori (according to documentary proofs) invented the piano and built the first one in 1702. Cristofori was a Paduan.

The Academy of Fine Arts recently distributed the following musical prizes: Prize Georges Bizet (10,000 francs) to Robert Dussant; Prize Jacques Durand (12,000 francs) divided between Louis Aubert and Gustave Samazeuilh; Monbigne Prize (3,000 francs) to Omer Lctorey; Tremont Prize (1,000 francs) to Erment Bonnal; Chartier Prize (500 francs) to M. Ganaye.

The subject of this year's cantata for the Rome Grand Prize is a poem entitled *Le Pardon*, by Paul Arosa.

Reinhold von Warlich gave an evening of Schubert, Schumann and Brahms Lieder at the Dutch Legation, before the Dutch Ambassador and Ambassadors and their guests.

In celebration of the centenary of Charles Lecocq, *Le Fille de Madame Angot* was given in the ruins of the Chateau de la Tour-d'Aigues.

The Opéra-Comique is closed until September 15, for much needed repairs. During this period the company is performing in different theatres in and near Paris.

The tenor Paul Razavet, formerly of the Opéra-Comique, now teaching, has been awarded the Legion of Honor.

Russell Hill, American pianist, played compositions at the commencement exercises of the American High School of Paris.

The American Conservatory of Fontainebleau is all set.

A concert for the benefit of the British Hospital of Paris, was given at the Salle Gaveau by eminent Parisian artists, including Charles Panzera, baritone; René Le Roy, flutist; Mme. Durand Texte and Jacques Fevrier, pianists.

Among the distinguished guests at the chamber music concert of works by Debussy, given by the Beaux-Arts, were the Italian Ambassador and Countess Manzoni, the Canadian Minister and Mrs. Roy.

Mrs. Siegfried Wagner, who was present at the Debussy Festival, invited Toscanini to conduct Meistersinger and Parsifal at Bayreuth in 1933.

During the Debussy Festival, Ganna Walska received in her studio in the Champs-Elysées Theatre, introducing, among others, Maestro Toscanini to the President of France.

Claude Gonvierre, on his way to Siena to open his master music school in the Chigi-Saracini Palace, dropped in to say hello. He was accompanied by Ray McClintock, American tenor, going to Siena to do some finishing work in the school.

IRVING SCHWERKÉ.

## Robin Hood Being Sung at Norwalk Tonight

De Koven's Robin Hood is to be given tonight (July 16) in an outdoor setting at Oakwood Park, Norwalk, Conn., on the estate of Greek Evans. Henriette Wakefield, mezzo-soprano of the Metropolitan Opera Company, and Mrs. Mario Chamlee, formerly Ruth Miller of the Metropolitan, are in the cast, which also includes Camilla Crume, Mabel Miller Downs, Oscar Seahold, Frank Chapman and Kalita Wilinon. There are a large orchestra and a ballet staged by Mildred Aller. The performance will be attended by Governor Wilbur L. Cross, former Chief Justice George W. Wheeler, Mario Chamlee, and other prominent citizens of the vicinity. Robin Hood is to be followed by two other operas this year. The organization of this opera company is the result of two benefit performances of grand opera in Norwalk last spring. Women's and service clubs, town, city and county officials, musical bureaus and state groups are coöperating in the movement to establish a music centre for the county at Norwalk. The outdoor theatre accommodates more than 3,000.

## Szigeti Circling the World

LONDON.—Cables received in Europe speak of the arrival of Joseph Szigeti in Bombay, after a stormy passage. Both he and his accompanist report that the heat is almost unbearable for Europeans. From India the artist goes to Australia for an extensive concert tour. An engagement for a Japanese tour having been received by his representatives after his departure from Europe, Szigeti has re-arranged his schedule so as to make this tour before proceeding to America in the autumn. Among other events, he is to play with orchestra three or four times in Tokyo.

At the end of his Australian tour, Szigeti will sail for Manila, where he appears in concert. From there he goes to Japan via Hong-Kong, where he gives a recital while the boat is in port. From Japan he sails for San Francisco, arriving in time for his fall tour of the United States. C. S.

## Bonelli en Route to Coast

Richard Bonelli, new baritone of the Metropolitan Opera Company, is driving to the Pacific Coast where he will sing at the Hollywood Bowl on July 22. He is to appear under Sir Hamilton Harty in the conductor's *The Mystic Trumpeter*, a work for baritone solo, mixed chorus and orchestra, written to the poem of Walt Whitman. Mr. Bonelli also includes arias on this program.

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## New Kodály Opera Scores Popular Success in Budapest

**The Székelys' Spinning Room Judged to Be the Composer's Best Work—Rich in Folk Elements—Budapest Opera Shows Surplus at Season's End**

BUDAPEST.—A new opera by Zoltan Kodály, composer of Psalmus Hungaricus and the opera Hary Janós, the symphonic suite from which has made rounds of the world, has scored an outstanding success at the Royal Opera House here. Its title is Székely-fono, which means The Spinning Room of the Székelys, a Hungarian mountain tribe which lives in Transylvania and which has preserved in its isolation the genuine forms of ancient folk culture. The

cerns a young peasant fleeing from gendarmes. He enters to bid good-bye to his sweetheart, a young widow, and then disappears. His pursuers look for him in vain, and presently the room is filled with merry girls and boys, who sing popular songs and form the chorus of the Spinning Song, which is the central theme of the work.

The gaiety ends when the gendarmes return with the accused lad, who is led away, while the crowd disperses. The young

strange powers and harassed by dark uncertain fates, construct their own world in the homely circle of the spinning room by dancing, playing and singing. A world of radiant visions, unbroken sentiments, dreams full of greatness, truth and elementary naturalness. We see the community of girls and women in contrast to that of men, diverse pictures of love, centered around a beautiful folk-ballad performed on the stage and sung by four soloists. It is joined, by means of an astonishing feat of counterpoint, with two choral folksongs and a dirge for women's choir.

The whole is represented by a concise symbolism and performed with penetrating psychology and knowledge of life. It is like a broad landscape, harmonically complete in all its liveliness and diversity, which we may survey clearly and quietly at one glance.

### KODÁLY'S BEST

The music is the richest as well as the most original of any that Kodály has writ-

The Royal Opera provided a suitable representation of the work. Sergio Failoni, Budapest's Italian conductor-in-chief, evoked all the beauty of the score and understood completely the popular Hungarian character of the music. The audience was greatly surprised at this full comprehension on the part of a foreigner.

The contralto Maria Basilides, impressively demonstrated her high artistry in the principal part. Others who excelled in outstanding roles were Anna Báthy, soprano, and Palló, baritone, who is a Székely. The stage manager, Márkus, and the designer of the scenery, Oláh, both had their share in the success of the production, which was a fitting close to a season beyond expectation.

### AN OPERA SURPLUS

Despite depression and despite the radical reduction of the state subvention, the season has ended with a surplus of \$1,700 on the gross takings. Even when all expenses are paid, a small surplus is expected to remain—



(Photos by Vajda M. Pál.) SCENES FROM THE SZÉKELYS' SPINNING ROOM, KODÁLY'S NEW OPERA, AS PRODUCED AT BUDAPEST.



composer has compiled his own text from verses of folksongs collected by himself. Kodály, in company with Bartók, spent years in collecting the folksongs of the Hungarian and Rumanian peasantry, in an effort to discover the roots of a genuine national art.

The plot is only pantomimically indicated and intentionally veiled in an artificial *clair-obscur*, but despite or because of this is dramatically most characteristic. It con-

widow remains to bemoan her lover's fate. But presently he is released, for he is found to be innocent. Returning to his beloved, he is hailed by the villagers with joy.

### SYMBOLIC FOLKLORE

These outward events are simple enough, but the real significance of the work lies deeper. We see on the stage an exceedingly animated and colorful picture of peasant life. These people, though at the mercy of

ten. It captivates the auditor by its melodic charm and the nobility and beauty of its harmonic coloring. New and unexpected possibilities of modern vocal expression are revealed, particularly in the choruses.

a unique state of affairs among the opera houses of the world. Crowded houses have been the rule, especially for the Wagner operas, which have had carefully mounted performances. ALADAR TOTH.

## Wheeler Beckett to Conduct New Richmond, Va., Orchestra

In order to finance a ticket selling campaign for the Richmond, Va., Symphony Orchestra, 100 music-lovers have bought advance season tickets for the concerts, with the understanding that the proceeds of their purchase are to be used to defray the ex-



WHEELER BECKETT

penses of a campaign to dispose of 2,000 season tickets with which to meet the budget of the Richmond Symphony Orchestra. In the event that the later ticket selling campaign is successful, these founders will receive two of the best seats in the Acca Temple Mosque.

Indications are that the people who are sponsoring the orchestra will succeed in making it a first class musical organization. At a public mass meeting a few weeks ago, nine of the city's prominent business men

were appointed to act as a committee and adopted a budget of \$50,000 for a three months' symphony season.

Back of all this activity is the young American conductor Wheeler Beckett, who has convinced the community that it is not only possible but desirable that Richmond have its own orchestra next winter.

A recent article appearing in the Richmond News Leader stated: "Richmond is fortunate in having Wheeler Beckett in the important post of conductor. Mr. Beckett is a disciple of the German conductor Felix Weingartner, with whom he studied for three consecutive years. He has had thirty appearances with the San Francisco Symphony Orchestra. In 1930 he opened the season as guest conductor of the Berlin Philharmonic Orchestra in a pair of concerts, which were successful and in which his ability as a conductor was praised by the critics of that city. Similar successes followed in Vienna, where he conducted the Philharmonic Orchestra (the first American to hold this position) and the Vienna Symphony Orchestra in a pair of concerts."

Mr. Beckett has aroused response in his undertaking from the musicians of Richmond as well as the clubs and business interests. The Musicians Club, numbering nearly 1,000 members, has unanimously voted its approval; and Mrs. Channing Ward, president of the club, has been especially cooperative. The Richmond chapter of the American Guild of Organists, of which Flaxington Harker is dean and L. E. Weitzel, sub-dean, is backing the movement.

The Musicians Association of Richmond has cooperated in the fullest degree, giving support to the plan and agreeing with the request of the founders and Mr. Beckett to establish a wage scale for symphony men compatible with the budget agreed upon. The Jean Trigg Chorus, largest choral organization in Richmond, also has given its support.

The campaign for funds is to start July 18, and 400 canvassers are now being recruited from volunteers.

### Royalty Receives Austral

Florence Austral, following a recent appearance at a Celebrity Concert in Albert Hall, London, in honor of Queen Mary's birthday, was received by their Majesties, King George and Queen Mary.

## According to your means

THE LOVER of art who aspires to own a great masterpiece of painting cannot realize his dream unless he is possessed of wealth. But the music lover who longs for a Steinway is more fortunate. Though the Steinway is the Instrument of the Immortals—still it can be purchased for a price and upon terms within the reach of those whose means are modest.

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## GRIDIRON MAGNATES IMITATE MUSICAL MANAGERS IN CALLING HALT ON BROADCASTING OF EVENTS

Box-Office Receipts Harmed by Radio, Affirm Football Officials—Routing the Little Men—  
Poor Washington

By ALFRED HUMAN

With a sly eye cocked in the direction of the concert hall, the football tycoons have turned thumbs down on broadcasting. The radio may have built the myriads of stadiums, and popularized outdoor sports beyond dreams of the prophets; anyhow, they argue, now they will prohibit broadcasting and thereby increase the gate receipts. It seems that our amateur athletes have not been doing so well lately, hence their concern over the millions of eavesdroppers at their festivities.

If the Eastern Intercollegiate Association has its way, the broadcasters will be compelled to fill in a great many holes on their autumn schedules. The thought occurs that the broadcasters may find a method of paying for their privilege; in any event, the happy days of free broadcasting seem past as far as football is concerned.

In a word, the stadium magnates have arrived at the same conclusion as the musical managers: that radio cuts down the box-office receipts. Musicians discovered this truth after they had been distributing free samples of their professional wares for several years. Nowadays the stations expect to pay for the same musical services; not much, to be true, but nevertheless radio is supporting thousands of musicians these days. And if the station program fees are not so exciting, there is always the hope of attracting the attention of some sponsor. These commercial hours do make life worth living for the artist, even if the programs they frequently demand make the musician's flesh creep. That is a mere detail of pioneering days. In time the programs will be advanced, say we optimistically.

To be sure, some of the small stations struggling along with microscopic budgets still depend on charity extended by local musicians. After buying the heavily "built up" features for their local customers, these

stations do not have much left for the musician. Broadcasting is still considered "good publicity" for the musician, and on this basis such stations still induce artists to offer their services without fee.

And now the ingrates of football have decided to go commercial—after radio has raised the game to a Himalayan peak of grandeur.

Music enjoys a popularity unrivaled in the history of the country. Yet musicians—well, you know; if not, call up the Emergency Aid bureaus. Football's managers do

### STATIC

During an emergency Dick Teela, tenor with Harold Stokes' orchestra, learned three new songs in thirty minutes. . . . Whenever Grace Moore steps up to the microphone to sing on the Goodyear program, Victor Young steps down from the conductor's platform so that Wilfred Pelletier, Metropolitan Opera conductor, may direct for Miss Moore's numbers.

And now they have dug up a Goddess of Radio. She is Kwan-Non, a Chinese deity, who is called the Goddess of Sound. A statue of her owned by Floyd Neale of WOR depicts her as rising out of a lotus blossom with a half circle of forked lightning around her head.

not propose to create the same paradox in that sphere.

### Corporations Are Like That

If we were asked to make a parting speech on present-day broadcasting conditions before the assembled radio executives and musicians, our valediction would be brief, on one theme: "Keep those little fellows with the little minds out of broadcasting." No, come to think of it, we would be obliged to change that first word and substitute "Drive out those little fellows with the little minds, et al." For they are in, barricaded secure within their walls of self-complacency. Hard words, Watson, but you know they are true.

But do not underestimate the calibre of the minds in radio, nor their understanding of the relationship of their institution with good music. The trouble is that these men who are sympathetic and understanding are outranked and outvoted by the mimos who cater to the real controlling powers.

Corporations are like that; talent, originality and initiative are overruled and subdued by the vastness of the nepotistic wastes on every side. After a while, after silent rebuffs or worse, dull-eyed glances at their carefully considered recommendation, the intelligent men shrivel up and are content to accept their weekly checks without further cerebral agitations. We are solemnly assured that a dozen robust musical expansion schemes have been stepped on and squashed. Discounting this number by half, the casualty list of musical ideas is still too high.

Yet there is plenty of hope based on recent achievement. To the surprise of everyone, a really excellent musical idea was approved recently by a gentleman who is supposed to be notorious for his disregard for good

music. Beginning in the autumn, one of the largest broadcasting companies will inaugurate the new musical feature, which calls for the weekly services of one of the most eminent organizations in the country, in connection with the excellent educational curriculum conducted by this chain.

That is all for the present about this fresh project for which the contract was signed a couple of weeks ago. Patience, the alert publicity writers of this broadcasting company will enlighten you soon. We mention it simply to uphold our contention that musical conditions are looking up in radio.

### For Aspiring Radio Singers

Radio vocal technic is being studied ardently by a host of aspirants, under the guidance of instructors who specialize in this new phase of the noble art of *bel canto*. As everyone knows who has watched singers in the broadcasting studios, there are plenty of tricks to be learned; so many that the musician who listens at the receiving set does not believe all that his ears tell him. He just knows he uses them—the tricks, we mean.

This new field is bringing new pests, or rather old pests with new methods. We observe in various publications the announcements of some substantial teachers who are now reaching out for the radio trade. These instructors are recognized by the musical profession and by the large stations. When they make an announcement they give facts—the names of their artists or the broadcasting sponsors. Other advertisers are not so explicit. They should be, in this virgin field where every teacher's record must be an open book.

One man who proclaims himself a teacher of "noted radio stars" is not even known at the Columbia Broadcasting Company. Theodore Gannon, of the Columbia Program Department, keeps in close touch with the musical profession and if he does not know a teacher who claims an intimate relationship with radio, then there is something wrong. Nor does the National Broadcasting Company tolerate the baseless claims of irresponsible teachers of "radio courses." These companies should cooperate with stations to banish the several advertisers who misrepresent their affiliations.

### So This Is the Radio

"I am the Radio, made of metal, glass, and wood; every cubic inch of me is magic.

"Out of the space there comes through my body the music of the spheres, divine symphonies flood the air, mighty choruses break forth, the organ peals, bands play, the voice of the singer enchants, stringed instruments enthrall the senses, countless orchestras interpret the spirit of jazz, and the saxophone is heard throughout the land.

"The actor and the entertainer tell their story to laughter or to tears. The lecturer lifts up his voice, and millions listen and learn, the statesman and the politician make their plea, and the destiny of a Nation is decided.

"I am the conservator of Man, on land and in the air, on the sea, and under the water; in time of disaster my appeal goes forth and aid comes to the distressed.

"What a boon I am to mankind! In the home of the rich and the cottage of the poor, in spacious apartment and lowly tenement, on the farm, and within prison walls, to young and old, to the sick and blind, I bring my message, in every tongue, and in every clime.

"I am the Radio, God's great gift to humanity!"—By Isaac A. Hedges, dedicated to J. Clark Coit, former president of the Radio Manufacturers' Association.

### Broadcasting Toscanini Fund Concerts

The Toscanini Fund Concerts, held in the great hall of the College of the City of New York, are being broadcast each week for a period of four weeks over WABC and a nationwide network of sixty-five stations of the Columbia Broadcasting System. The dates set are July 15, 22, 26, and August 3.

An orchestra of fifty-two men, with soloists including Ivan Ivantsoff, Isolda von Bernhard, Edward Weiss, and Virginia and

### ON THE AIR



ADOLF SCHMID,  
conductor and special orchestral arranger of  
the National Broadcasting Company.

Mary Drane, have been engaged. Under the auspices of the Toscanini Fund Committee, the concerts are made possible through money raised by Toscanini at a benefit program of the Philharmonic-Symphony Orchestra at Carnegie Hall last April. They are designed especially for students enrolled in the summer sessions of the colleges of New York and will include excerpts from the standard orchestral literature.

Four conductors will be heard during the series. Sandor Harmati, permanent conductor of the Musicians' Symphony Orchestra, who has been guest conductor of the Berlin Philharmonic, the Paris Symphony, the St. Louis Symphony, and other orchestras, directed during the first broadcast. Other programs will be under Theophil Wendt, conductor of the New York City Symphony; Jaffrey Harris, former director of the British National Opera; and Paul Eisler, who was a conductor at the Metropolitan Opera Company for twenty-one years.

The afternoon concerts will be picked up from the great hall of the College of the City of New York, the same location from which the Columbia network has broadcast

(Continued on page 13)

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# Herde Grofe



## RADIO IMPRESSIONS OF A WEEK

What has happened to the George Washington celebration? . . . Officially we are still in the midst of the jolly festivities. . . . Actually, the program-maker who mentioned the name of G. W. would be hooted out of the studio. . . . That's what results from an over-supply of Washingtonian programs at the outset. Even the Federal Hall replica in Bryant Park, New York City, and all its broadcast programs, fail to attract interest. . . . Overdoses of radioed ballyhoo damaged poor old George in the estimation of the listeners. . . . Maybe there's a moral lurking somewhere in this melancholy debacle of the nation's original hatchet man.

Philadelphia will now speak to the world loudly and clearly from the new 50,000 watt station of WCAU. . . . Ready soon after August 1. . . . WOR has received permission to build a 50,000 watt transmitter. . . . Would you believe it, there are six American cities which rank as radio pariahs—meaning that they have no local broadcasting facilities, despite populations of more than 100,000. . . . Duluth, Minn.; Elizabeth, N. J.;

Waterbury, Conn.; Cambridge, Lynn and Lowell, Mass. . . . Cambridge has Harvard but the other five cultural centres cannot offer excuses. . . .

NBC monopolizes the major opera broadcasts but Columbia can claim distinction for its summer symphonic series, at a time when such programs are thrice welcome. . . . We refer to the Saturday-Sunday Stadium concerts, transmitted with distinction by WABC. . . .

Ernest Hutcheson played Chopin in London over WABC for the benefit of his public in this land and others. . . . We have written so frequently of Hutcheson's uncompromising and appealing programs that two rival pianists have postcarded their own qualifications for a similar series. . . .

"I am grateful to you for the words of encouragement for musicians in the studios," writes H. T., "and for the hope that eventually we shall thrust out what you term the little fellows with the little minds in broadcasting." . . .

W. C. protests that "Los Angeles cannot hear the exceptional programs which you de-

scribe in your Musical Courier columns. . . . Are we considered mere infants by the big companies?" concludes this four-page letter. . . .

Who taught our political elocutionists that shoddy trick of raising the inflection of the voice at the end of almost every sentence?

Goldman's Band provides a pleasant relaxation these nights at irregular periods over WJZ, after 8:45 p.m. . . . And how Del Staigers' trumpeting does make the rafters tremble.

More than 950 musicians playing in dance orchestras throughout the United States, have obtained periodic employment during the last six months through the unique activities on the thrice weekly radio broadcast known as the Lucky Strike Dance Hour, a recent survey disclosed. . . . Unlike the average program where one orchestra furnishes all of the music, the programs of this hour have employed a system of rotation whereby no one orchestra is heard in two consecutive broadcasts. . . . From November, 1931, to this month, these dance orchestras have shared 170 radio appearances, representing 110 hours of actual broadcasting. . . .

## They're Singing Higher at NBC Now

A man who looked like a piano tuner, or a conductor, was prowling around in the National Broadcasting studios recently, hammer and chisel in hand. He was observed chipping off slivers of metal from harmoniums and other instruments. When interviewed by this column, the mysterious fellow confessed that he was a vice-president engaged in altering the pitch of the various instruments. Henceforth, he divulged, the musicians who broadcast from NBC's studios will sing or play three points higher—a difference which will escape the ears of the absolute pitchists. Chief of the NBC Copy Desk J. Herbert Devins said it was four points. But why argue about one miserable point of tonality in this weather?

sung by Willard Robison, and Western songs with vocal interludes by Frank Luther completed the presentation.

In response to many requests, Leonard Joy and his orchestra are playing selections from operettas of former years during the Nestle Hour, heard weekly on NBC stations.

Elizabeth Gutman, soprano, is singing over WEVD every Friday, presenting folk-songs for children. The hour is called Singing Around the World, and features music from a different country each week.

Belle Forbes Cutter, lyric soprano, who left the microphone for the concert stage a year ago, has returned to radio and is singing five times a week over WBBM (Chicago).

The Naumburg Memorial Concert on July 31 (Frank Kaltenborn, conductor) is to be broadcast—the first six numbers on WEAF, the remaining six over WINS.

Irma Glen assisted the Girl Scout Negro Chorus during their Juniors program, an NBC feature.

Thomas Neely and his woodwind ensemble were heard on June 10 through NBC stations.

Merle Alcock, former Metropolitan Opera contralto, was guest artist of the Melody Moments program, June 29. She was heard in solos and in a duet with Oliver Smith. The orchestra, under the direction of Josef Pasternack, also contributed to the program.

Catherine Field, soprano, and Oswald Mazzacchi, cellist, presented a program over NBC stations, July 3.

Symphonic music under the direction of Sandar Harmati was heard during the Great Composers program. The piano soloist was Joseph Houste.

Assisted by an orchestra under the direction of Harry Kogen, the Grenadiers Quartet offered the first of a series of programs July 3 on an NBC network. The quartet is composed of Cyril Pitts, Thomas Muir, Herman Larson and Reinhold Schmidt.

## Paul W. White Succeeds Butcher As Columbia Publicity Head

Jesse S. Butcher has resigned as director of public relations of the Columbia Broadcasting System. Paul W. White, news editor of the network for the past year and a half, has been appointed publicity director.

## NETWORK OF NEWS

Josephine Jirak, contralto, who has been with the Philadelphia Grand Opera Company and also has appeared as soloist with the Philadelphia Orchestra, broadcast July 6 over WEAF on the Standard Oil Hour.

Nelson Eddy has been featuring compositions of Jacques Wolfe on his broadcasts.

From his summer home at Loretto, Pa., Charles M. Schwab was an interested listener to the program of organ music broadcast from his home in New York City.



HARRY RESER,

one of radio's veterans, made his bow at the Roosevelt Hotel, New York City, last May. With his *Cliquot Club Eskimos* and his barking dogs, the banjo-playing director has been heard since 1925 over NBC networks, a record for unbroken performances.

Godfrey Ludlow is giving a new series of morning violin recitals over NBC stations.

Edgar A. Guest has gone off the air for the summer. He will return to the Household programs in September.

Two movements from Ferde Grofé's *Three Shades of Blue* were presented by Roy Shield and his orchestra on the Armour program. Edna Kellogg, soprano, and Berquist and Rose, piano duo, were heard also.

Eric Sagerquist and his orchestra are providing the musical portion of the First Nighter series, an NBC feature.

Frank Luther was soloist with Gene Rodemich's orchestra on the Hollywood Nights program of June 30, over an NBC network.

Vincent Lopez and his orchestra were heard by NBC audiences on the Lucky Strike Hour.

Holoua's Royal Hawaiians, with Laui Shaw as vocal soloist, were guest artists during a recent broadcast of the Fleischmann Hour. They interpreted the music of their native Hawaii.

An orchestra under the direction of Billy Artz and the Foursome, a male quartet, will be heard in place of one of the two weekly Sherlock Holmes broadcasts.

Mardi Gras, a movement of the Mississippi suite, by Ferde Grofé, was the featured selection on the Household program of June

28. While the orchestra under the direction of Josef Koestner played from Chicago, Alice Mock, soprano soloist, contributed her part of the program from New York.

Joura Guller, French pianist, made her debut to American radio audiences recently when she presented a concert of the works of French masters over NBC.

Songs popular in grandmother's day were contrasted with modern melodies during the Waves of Melody program, which features Tom Brown, tenor and Victor Arden's orchestra.

Arnold Johnson's orchestra, heard on NBC programs, uses a theremin for special effects.

Ralph Kirberry, NBC tenor, has been signed for fifty-two weeks on the Enna Jettick Melodies broadcast.

Hymns of Civil War days were heard during the broadcast of Old Songs of the Church on June 30 through NBC stations. The programs are directed by Arthur Billings Hunt, who is also the baritone soloist.

Several rarely heard Italian folksongs are brought each week to NBC audiences during the Neapolitan Days program. The artists appearing are Giuseppe de Benedetto, Joe Biviano and an instrumental ensemble under the direction of Thomas Belviso.

Charlotte Cowan, soprano, was guest artist on the Edison Symphony program, June 26. A concert orchestra conducted by Morgan L. Eastman, was heard regularly on this hour which originates in the Chicago studios of NBC.

A novelty of the June 29 broadcast of the Midweek Musicale was a flute and clarinet duet played by Theodore Yeschke and Jerry Both.

During a recent broadcast with Harry Kogen's orchestra, Ruth Lyon sang one of the conductor's own compositions.

A musical salute to Independence Day was given by Nathaniel Shilkret during the Kodak Week-End Hour of July 1 over Columbia. It was an all-American program and held Ferde Grofé's recent composition, *Ode to Liberty*, and a special radio arrangement of George Gershwin's *Rhapsody in Blue*, with Milton Rettenberg at the piano. A medley of Stephen Foster numbers, several modern American spirituals written and

## RADIO PERSONALITIES

### JACK SHILKRET

As one of a musical family, it was expected that Jack Shilkret would be a musician. By the time he was four, he could play both the piano and clarinet by ear, and a year later he was performing on the stage.

At the age of ten he played his first professional engagement in an orchestra, and not long afterwards made his first concert appearance as clarinet soloist with Volpe's Young Men's Symphony. At the outbreak of the war, Shilkret joined the navy and almost immediately saw action—from the business end of a clarinet in the U. S. Navy Band in Washington, D. C.

Upon the declaration of peace he played his first Broadway night club engagement at Churchill's and subsequently was engaged at the McAlpin, Astor, Claridge and other hotels. With this varied background he decided to organize his own orchestra and was engaged at the Little Club, where he remained for three years. Following this the orchestra appeared at the Tent, the Montmartre and the Pelham Heath Inn. It was at this time that the Victor Phonograph Company signed him on an exclusive contract.

With the advent of radio, Shilkret established himself among the pioneer broadcasters. He has appeared as conductor of his own orchestras, as piano soloist and in piano duos with Milton Rettenberg. Among the many programs on which he has been heard are the Kodak Hour, Howard Clothes, Lowney Chocolates, Lehn & Fink and Blackstone Cigars.

## BELLE FORBES CUTTER

Soprano

Columbia Artist — Station WBBM

## FLORENC WATKINS

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NEW YORK JULY 16, 1932 No. 2727

The ancient piano manufacturing firm of Bösendorfer in Germany now also makes portable wooden houses.

In a play at the Nollendorf Theatre, Berlin, Max Adalbert, the comedian, delights in the aesthetic name of Der Stänker.

Louis Hauser vows that an American once asked him if the proper translation of Sarasate's Zigeunerweisen, is "Gipsy Orphans."

At the Zigeunerkeller Restaurant, Berlin, a dish is called *Champignons à la Toscanini*. Instead, we ate *Szegediner Goulasch*. Try and get it in our country.

Caruso, during the height of his fame, gave a gratis performance at the Vienna Royal Opera, so as to receive the title of Royal Austrian *Kammersänger*.

The mighty ones of the Metropolitan Opera House believe that things are looking up, for they engaged a staff of eight husky window washers to polish up the windows of the big skylights in the roof, never before washed.

This was related by an Englishman, but not in confidence: "On a certain occasion at Windsor, a military band was playing on the terrace of the castle. One of the tunes so pleased Queen Victoria that she sent her chief lady in waiting to request its repetition, also the name of the piece. When the messenger returned she was reluctant to give the information. The Queen insisted, however, and then learned that the composition was entitled, *Come Where the Booze Is Cheaper*. Our informant added characteristically: "Her Majesty seemed troubled and perplexed."

## Vanity Sheets at It Again

An old-fashioned scheme is again revived in various cities, with musicians among the prospective victims. So-called publications, which lack even post office second class mailing privileges and volume number, telephone to musicians in the name of the "editorial department." A laudatory article is read to the intended victim, describing his virtues as a teacher and a man. The "editorial" speaker invites corrections and casually asks if the subject of the

write-up wishes a few hundred copies. Too frequently—to judge from some sleek copies of these write-up sheets—the victim agrees to buy a stack of copies in return for the eulogy. Needless to say, the "publication" circulates only among the victims and is expensive at any price.

## The Tonal Till

From time immemorial the world in general has believed the myth that all composers are underpaid for their creations and that some have starved to death because they are geniuses and do not understand commercial processes.

The musically informed, better posted than laymen, know that there have been comparatively few pauperized composers of ability, and that even Schubert and Mozart, among the poorest of tonal geniuses, did not die from the want of food. Schubert sold many of his works for cash, and as his mode of living was extremely modest, he felt satisfied when he had enough money for his rent and food, and a bit left over with which to buy cheap wine when he went on innocent carouses with his friends. Mozart made enough money most of the time to support his household, but his wife was extravagant and a poor manager, so that the composer had to work overtime. When he became too ill to carry on, the ménage ran short of money. Nearly all his life, Mozart was seeking some princely patron to give him a pension sufficient for support of himself and his family.

Gluck, Haydn, Beethoven, all earned appreciable sums. Before their time, Bach had no money troubles even though he was paid only a modest salary by his church, where he served as organist and choirmaster. Some of the best known of the earlier Italian composers were protégés of the popes and other wealthy dignitaries.

Chopin had no real commercial ability but he died of tuberculosis and not of starvation. Schumann received adequate sums for his works. Mendelssohn came from a rich family. Brahms and Wagner garnered ample worldly goods. Puccini and Verdi died rich. Richard Strauss probably is the wealthiest of the post-romantic composers, and following him, the largest royalties and advances have been taken by Stravinsky, Ravel, Krenek, Rachmaninoff, Prokofieff, and the estate of Debussy.

However, a new source of wealth for the best known composers is the scheme to write commissioned opuses. Many such orders have been placed and fulfilled during the past several seasons. The purchasers are mainly soloists and orchestras. With the delivery of the commissioned piece goes the exclusive right of performance. For the composer the advantage lies in the fact that he is sure of a return for his work, be it good, bad, or indifferent.

As high as \$40,000 has been paid to one eminent composer for a single commissioned work within the past few seasons.

The "commission" idea is not modern at that, for

princely patrons used to give such orders to composers of former periods. It is a thoroughly legitimate business proposition and those of our contemporary composers who exploit it deserve credit for their resourcefulness and shrewdness.

Perhaps in the future one may be able to read advertisements of the tonal creators, announcing special bargain opportunities in new goods, and reduced-price sales in works only slightly used. Then, too, competition might bring cut-rates and extra inducements—a little rondo, scherzo, or other *morceaux* being thrown in for good measure. Business is business in these needy days.

## Figures Count

For several weeks the Musical Courier has been publishing attendance figures and other data to prove that the American people are supporting musical programs wholeheartedly. While the published reports from all parts of the country have shown unusually large audiences at musical events, it is even more interesting to note that new facts and figures substantiate our belief that there is no depression in music.

On July 5 the Hollywood Bowl concerts in California opened for the season with a record-breaking first night attendance. The huge bowl seats 22,000 persons, and was filled to capacity. In the Cleveland Stadium, on June 29, 10,000 spectators gathered on the opening night to hear Mary Garden in *Carmen*. Reports from San Francisco state that the opening audience of the Woodland Theatre in Hillsborough was the largest ever assembled in this picturesque open-air arena. From Los Angeles comes word that advance interest indicates capacity audiences for the concerts at the new Greek Theatre in Griffith Park, which was erected recently at a cost of \$250,000, with special parking space for 2,000 cars.

In Ashland, Ky., the second annual American Folk Song Festival was heard by 3,000 people. The opening concert on the Charles River Esplanade, Boston, took place on July 7 with several thousand listeners in attendance.

These are some of the more conspicuous examples in the United States. In Europe, many of the outstanding concerts are being well attended. For example, the Musical Courier correspondent in Milan writes: "Judging by the good crowds at La Scala these days . . . the entire ten concerts of this cycle, though closely grouped and ending in warm weather, have again revealed good staying powers in the Milanese fans—an encouraging sign when one recalls conditions a few years back. . . . The prospects for a prosperous season are brighter than they have been in some years."

It is sufficient to say that if so many thousands are able to attend and support worth-while musical events, there certainly is ample reason for the musical profession to feel optimistic for its future.

## OUR PLATFORM

Both major political parties having failed to recognize the existence of music in their platforms, the Musical Courier thinks it high time to offer a platform of its own for the consideration of its vast musical public. H. I. Phillips in the New York Sun treats the question of a musical platform in an unbecoming, flippant manner. He suggests, for example, fewer bald violinists in movie palace orchestras; simplification of the equipment of snare drummers in symphony orchestras; prohibition of vocalizing in residential zones; fewer women harpists. These suggestions are not, for a moment, to be taken seriously. It is surprising to see a great daily, noted for its Republican conservatism, assume such an attitude.

An outline of the Musical Courier's own platform contains the following flooring:

Plank No. I.—The United States Government shall at once recognize music as an art and profession deserving of the support of the Federal Government, and Congress shall amend the Constitution to provide a new portfolio in the President's Cabinet, the new officer to be known as the Secretary of Fine Arts, whose duty it shall be to encourage the use of music as a vital national asset.

Plank No. II.—There shall be created a National Opera School and Training School, with links (and plenty of jobs) in all centres.

Plank No. III.—An arena in every big city where artist and critic could fight it out, with the gate receipts going to indignant musicians.

Plank No. IV.—Diet kitchens to promote more and better slenderness among opera tenors, music

journal publishers, crooners, and other affluent members of our noble profession. (With free doughnuts for ex-critics and victims of musical mergers.)

Plank No. V.—Free distribution of hot-dogs daily and a chain of flop-houses for the use of opera directors—and musical journalists.

Plank Nos. VI., VII., VIII., IX. and X. inclusive. Rathskellers and soup kitchens for free use of artists, musical writers and impresarios.

Plank No. XI.—Central Committee, with judicial powers, to civilize broadcasting and make it safe for musicians.

Plank No. XII.—A subsidy to take care of propaganda, proselytizing, promotion, and publicizing of music and musicians in America.

Plank No. XIII.—Softer park benches.

Plank No. XIV.—Appropriations to advance the interests of the private teacher, artist, worthy student, composer, and anybody else who does not happen to be mentioned.

Plank No. XV.—A loan fund for the assistance of musicians, critics, publishers, honest managers and others who need help.

Plank No. XVI.—Scholarships, donations, emoluments, appropriations, aggrandizements, hand-outs, gratuities, and other kinds of moneys for the members of the profession overlooked in Plank No. XV.

Any musical voter who shall fail to support the foregoing planks in our platform shall be deported at the expense of the United States Treasury or the musical foundations.



# VARIATIONS

By Leonard Liebbling

PARIS.—The moment an American critic begins his annual summer loafing he becomes miserable. During the winter he moans about the number of musical performances he has to hear, and during vacation time he eats himself up inside because there are no musical performances at all of importance, unless his paper sends him to Europe or he goes there on his own. My annual jaunt across the ocean is purely a rest combined with some executive work and an opportunity for exercising the functions of a musical reporter. As a critic, I feel myself a sort of fifth wheel over here. The Musical Courier has competent critics everywhere in Europe, and it is not my mission to interfere with their estimates and budgetings. Furthermore, they would resent having any part of their work done for them. The critics in Europe are exactly like the critics in America. They grumble at having to spend so much time listening to music, but suggest to them that perhaps they would like to delegate their job temporarily to someone else, and they bristle all over and expatiate mentally on their indispensability. Also, they shudder to think of losing their audience even for a day and missing the personal publicity which makes breakfast so much sweeter each morning when the signed article comes to the table with the coffee and rolls. The critic is no better than the prima donna, and has relatively the same vanities and sensibilities—many of them childish and somewhat ridiculous. When I reflect in the calm summertime on some of the things I wrote in the winter, and some of the things I thought, and some of the motives that actuated me, I get very humble and very sad, and resolve that the next season will see me cleansed in mind and soul, sternly impartial, rid of all emotional inflation, and imbued with the desire only to serve as a recorder and estimator without any consideration of personal exploitation or glory. I have just passed through such a *Kur* of character, and after also taking the liver *Kur* at Carlsbad (for which I entrain tomorrow) I ought to be an ideal critic in New York next season, a critic of light, sweetness, reason, and celestial impartiality and truth.

Laymen and artists spoil the critics by paying too much attention to them, even when they make mistakes. Let one of the scribes publish an error of the slightest kind (as small a one as a wrong date or opus number) and at once the readers take their pens in hand and belabor the unfortunate offender. He is accused of ignorance or dishonesty and never given the benefit of a slip of the pen. The critic knows that he is read even by those artists who claim that they never see newspaper reviews, or if they do, say that they pay no attention to them. The average concertgoer—every concertgoer is a critic—envis the regular chronicler his chance to air his opinions in public. The manager fears the critic, and that is another potent form of flattery. If any critic can rise superior to all the cajolery, hatred, importunity, controversy, contradiction, abuse, invidious praise and distrust which his calling brings to him, he must be—but there is no such person. At least, I have never encountered such a critical bird. Perhaps he is not necessary. Nature has a way of supplying all the essential brands of humanity. The perfect critic has not yet been created.

I believe that in time to come there will be no music critics at all. Either the public is bound ultimately to know everything about music, or else the interest in it will cease entirely owing to the standstill of the art and the possible lack of composers able to say anything new or copy the old with sufficient skill at concealing the fact.

Critics should never expect real gratitude nor should they live in the illusion that they are really improving the standard of any musical taste but their own.

It is difficult to think of a single composition which has not been criticized adversely by some one or other at some time or other. Even the great masterpieces, adorned for ages, get their portion of sneers from the youngest of the "advanced," in a future generation. Nothing is less permanent than complete immortality in music.

One of the abiding duties of us critics is to keep yapping at jazz; to countenance it as light enter-

tainment or a dance medium, but to point out its evil effects upon the musical sensibilities, upon the higher emotions, and upon subtle tonal receptivity. We must give hell to jazz whenever it makes its hideous appearance in the regular concert room. Of course, such an attitude is insincere and illogical. Deep students of contemporary matters know that jazz is not the only pernicious influence which must be fought if all taste for artistic things is not to be vitiated in America. There are certain kinds of newspapers, plays, illustrations, films, which are as destructive as jazz, I call to the attention of thoughtful readers something written about the London theatre by St. John Ervine, in *The Observer* (London) of June 26. What he says applies also to the American theatre, and by the same token, to the relations in our country between jazz and good music:

"Monotonously, almost, in these columns, I have told managers of the great risk they were running in keeping the young out of the playhouse by their high charges and their uncomfortable seats. Have I not a thousand times in *The Observer* said that the gallery and pit audience of today is the stalls audience of tomorrow? Why, then, drive the young away by absurd prices to the movies, and accustom them to the cinema and not to the playhouse? A generation which has grown up on celluloid will feel awkward and embarrassed in a theatre. It will not know how to listen; it will not know the value of acting; it will not be able to appreciate wit or subtlety of thought; it will have no eyes or ears for anything but the crude and the obvious. The English language has scarcely any meaning to persons brought up on celluloid, and they will repeat horrible vulgarities such as 'Oh, yeah!' and 'Sez you!' as if they were the most exquisite banter. That is idiot speech, proper only to numskulls and feeble-minded persons, but it is rapidly becoming the only speech that masses of people in Great Britain can understand. The cinema has given us a horde of Yeppers, and Oh, Yeahers, and Sez Youers, who will presently be unable to do more than utter guttural grunts."

A meeting with Florent Schmitt, distinguished French composer, held many moments of interest for me, for I always had admired the modernity and individual idiom of a creator trained in the ancient school of Lavi-gnac, Dubois, Fauré and Massenet. Schmitt told me that as between Fauré and Massenet, the latter was the greater teacher, always ready with advice, correction, suggestion and even example. Fauré merely corrected and said very little. "Strangely enough," Schmitt went on, "Fauré was the better musician of the two, much more thorough and learned. He cared nothing for teaching, however, but taught because he must. Massenet was at the Conservatoire because he loved the work, and was never happier than when surrounded by his class of admiring pupils." Schmitt took the second Prix de Rome in 1897, and won the first prize in 1900. At present he is finishing the score of a new *Symphonie Concertante*, for piano and orchestra, and will play the solo instrument at the première in Boston next November, under Koussevitzky. Schmitt also has been invited to play the piano part of his quintet in St. Louis and plans to go to Los Angeles and San Francisco, where performances of his works are in prospect. He seemed surprised that I knew some of his works other than the familiar *Tragedy of Salome*, and could give their opus numbers. "That is more than I can do," he commented grimly. In appearance, with short, grizzled grey hair, keenly alert features, sharp eye, and close cropped mustache and Vandyke beard, Schmitt looks more like a banker or statesman than a musician. He was worried about a strange thing. "Tell me," he asked anxiously, "is it true that in America people detest beards and that I shall have to shave off mine before I go there?" I reassured him, and explained that Pugno and Saint-Saëns, both heavily-hirsuted French gentlemen, had scored decided successes in America, and that General Grant, Andrew Carnegie, Jo Davidson, Charles Evans Hughes and certain other growers of beards, managed to become fairly well known and respected. Schmitt does not disparage the late modernistic experiments in music but tolerates them amiably. He holds that "atmosphere is not the sole aim of music, but only one phase of it." In his own compositions he continues to emphasize the theory that "construction and devel-

opment must be the fundamentals with atmosphere as a suggestive and pictorial accessory."

Thirty thousand singers are to take part in the Frankfort-am-Main festival of the German Saengerbund, July 21-25. I often wonder how, with such monster choruses, the conductor ever discovers the individuals who are out of tune, and also those vocal slackers who do not sing at all.

A fire at the Hannover Opera the other day forced the flame fighters to put on gas masks on account of the poisonous fumes. Louis Hauser comments: "The archives where they keep the modernistic repertoire must have been burning."

Paul Bechert, Musical Courier representative in Vienna, spent several days in Paris, conferring with Irving Schercké, and the editor of this paper. Mr. Bechert reports that following the recent music festival and competition, everything is quiet now in the Vienna sector, with the exception of the regular performances at the State Opera.

Moriz Rosenthal will as usual spend his annual summer vacation in Bad Gastein, Austria, where he was due on July 1. One of his early 1932-33 engagements is with the Lamoureux Orchestra, in Paris.

All the French spas have musical seasons during the summer. Even such a lesser resort as Eviau-les-Bains, promises opera (grand and comique), operetta, symphony concerts, and such soloists as Kubelik, Walter Rummel, Arthur Rubinstein and Stravinsky.

Nanette Guilford, soprano, was greeted at the Palais des Sports, where the renowned flyweight boxers, Angelmann and Huguenin, were trying to compose each other to sleep.

Inside information from Vienna is to the effect that the State Opera will start its autumn season in September with Wagner's *Nibelungen* cycle. Then follows Mozart's *The Magic Flute*, with new scenery and stage direction, the conductor being Clemens Krauss. (Elisabeth Schumann is cast as Pamina.) A restoration of Giordano's *Fedora* is planned for October, with Jeritza in the title role. Giordano has promised to lead the performance of his work, which has not been heard in Vienna since 1924. November will see the première of a new opera, *The Nameless Beggar*, by Robert Heger, in which leading roles are to be sung by Mme. Anday and Max Lorenz. A comic opera, *The Palace Ghost*, by Jaroslav Kricka, is a December novelty; and shortly before, Debussy's *Pelléas and Mélisande* will hold the boards. In 1933, the fiftieth anniversary of the death of Richard Wagner, there will be a cyclic series of all his best known works.

Mr. and Mrs. Lawrence Tibbett paid Paris a fleeting visit before starting on a prolonged motor trip through various Continental lands.

A head-on collision in the Paris Chicago Tribune, between the society and music editors, is furnished by their respective opinions of the Paderewski recital here at the Polish Music Festival:

#### Society Editor

He must still be considered the world's greatest master of the piano.

#### Music Editor

The first half of the concert was disappointing. Had I not, the night before, heard Chopin magnificently presented by a little tot of seven, I should have felt sorry for Paderewski.

D. F. McSweeney (manager of John McCormack) and I went to the Grand Prix as the box guests of the Préfet of Police, and saw an Irish owned horse win that famous race and an Irish jockey come second. Of course McSweeney bet on both. Even the exciting sport could not, however, quite squelch his business instincts. Looking professionally over the vast crowd of 250,000 or so, he remarked casually: "Just about an average McCormack audience."

Rumors are flying around again insistently that Mrs. Winifred Wagner, widow of Siegfried, is to marry Adolf Hitler, German political bugaboo, very shortly. If the wedding really comes off, remember that the Musical Courier was the first paper that gave the exclusive news over a year ago, of the *rapprochement* between Winifred and Adolf. Perhaps if he fails in his attempt at leadership of Germany, Hitler might become the boss of Bayreuth. That place is accustomed to dictators.

## FROM OUR READERS

## Robert Mayer Disagrees With Schelling

London, England, June 24, 1932.  
To the Musical Courier:

I was very interested to read in your issue of May 28 your report on the activities of Ernest Schelling and their repercussion elsewhere.

Mr. Schelling and I have been "comrades in arms" for a number of years, traveling along the same road, which was at first none too smooth but seems now paved with victory. It has been clear to me and is confirmed again by the interview which you quote, that our bases are largely identical, viz.: to provide the finest music performed by the best available executants, in such a way as not only to give the greatest pleasure to children but also to rouse them to the right efforts, which I take to mean to live with the music and the performer and thus try and get as near as possible to the great spirit of music. However, it is here that we part company: Mr. Schelling appears to be content to create the largest number of active listeners but he does not wish for performers, seemingly because the musical profession is over-stocked. Why think of performers in terms of professionals only? I agree that the profession is in a parlous state, partly because too many people get on to platforms, who, I think, should not get there—not for the reasons given but because they are not properly qualified. Let them

join the army of amateurs, which is, unfortunately, shrinking fast, owing very largely to modern inventions and the modern mentality, which result in passivity.

I consider one of the aims of my concerts is to stimulate and encourage children to learn an instrument and become musical amateurs, for amateurs are the backbone of a musical people. Just as children indulging in a game on the village green mean much more to the value of sport than thousands watching an international match, so an orchestra, chamber music combination or individual effort, either in school or at home, impregnates the position of music more than crowds in the concert hall. Naturally, the active amateur will also be in the crowd, so that the spread of amateurism cannot possibly damage the practical side of concert-giving.

Whilst my concerts are given in the first instance to further the cause of music, in the second place they prove profitable to the music teaching profession. There are other considerations apart from the purely musical ones, which enhance the value of the amateur: for instance, the social factor. Taking a long view, working hours throughout the world will become shorter and the problem will arise how to fill up leisure hours. Art should and will play a large part in this problem, and of all arts music, being the most comprehensive, will be of the greatest importance. Self-expression is one of the most primitive instincts and music-making will respond to it, thereby adding to life's zest and happiness.

Yours faithfully,  
ROBERT MAYER,  
Director of Concerts for Children,  
London, Eng.

## I See That

Stella Hadden Alexander is to give a program entitled *An Hour with Edward MacDowell*, next October at Denison University, Granville, O. The D minor concerto and either the Celtic sonata or Sonata Tragica will be included, together with shorter pieces.

The summer concerts of State Normal College, Normal, Ill., have featured Kathryn Meisle on June 30; Ruth Page, July 6; and Ruth Breton, July 13.

Elizabeth Gutman, soprano, is the painter of four works on display in the first exhibition of the North Shore Art Gallery at Roslyn, L. I., N. Y.

Cornelius Van Vliet, cellist, has been engaged for a performance in Lincoln, Nebr., next fall.

The Springfield (Mass.) Symphony Orchestra has engaged Hans Barth, pianist and harpsichordist, as soloist next November.

An early fall recital for Goeta Ljungberg will be in Oneonta, N. Y., where the Metropolitan Opera soprano is to sing on October 18 before similar appearances in Connecticut, Michigan and Virginia and as soloist with the Cincinnati Orchestra, Lansing, Mich.

Engagements for Richard Crooks already scheduled include St. John, N. B., on October 10 (which will open his fall tour); Great Neck, L. I., N. Y.; Newport News, Va.; and Duluth, Minn.

Robert Goldsand is to give three New York recitals at Town Hall in November, followed by a Western tour which will take

him to Texas. The pianist is to play in Decatur, Ill., and is scheduled for a joint recital in Duluth, Minn., with Piatigorsky.

Irma Aivano, pianist, will rest at her father's villa in Torino, Italy, and also appear in concert during the summer.

Grace Hayes, opera and radio singer, is among the artists booked for the six-day summer cruises of the French Line steamers.

Henri Deering is finishing his engagements on the Pacific Coast and will return east. In the early fall he sails for Europe for appearances during October, November and December.

## WEDDINGS

## Carolyn Beebe

Carolyn Beebe, pianist and founder of the New York Chamber Music Society, was married to Dr. Henry Howard Whitehouse, of Hartford, Conn., at the bride's family homestead in Mystic, Conn., on July 9. Miss Beebe was given in marriage by her mother, and was attended by her sister, Helen T. Beebe.

## SAILINGS

## MAURICE CHEVALIER

Among the passengers on the SS. Ile de France, which left New York on July 9, was Maurice Chevalier.

## PROFESSOR POLLACK

Professor Pollack, of the Tokio Academy of Music, Tokio, Japan, sailed on the SS. Ile de France, July 9.



Newcomer: "Well, personally dear, I don't think you'll hatch a thing out of it."

## EUROPEAN MUSIC FESTIVALS IN 1932

## July

July (middle).....Regensburg .....Church Music Congress, German Cecilia Society.  
July 28\*.....Verona.....Open-Air Opera (Arena).  
July 18—Aug. 20.....Munich.....Opera Festival: Mozart-Wagner.  
July 18—30.....Hasslemere (England).....Old Chamber Music Festival (Doimetsch).  
July 21—24.....Frankfurt a/Main.....Eleventh Festival of the German Singers' League (Sängerbundesfest).  
July 25—Sept. 6.....Milan.....Opera and Concert Festival.  
July 30—Aug. 31.....Salzburg.....Salzburg Festspiele.  
July (end)—Aug. (beg.) Zoppot (Germany).....Forest Opera.

## August

July 18—Aug. 20.....Munich.....Opera Festival: Mozart-Wagner.  
July 25—Sept. 6.....Milan.....Opera and Concert Festival.  
July 30—Aug. 31.....Salzburg.....Salzburg Festspiele.  
Aug. 1—6.....Port Talbot (South Wales).....Welsh National Eisteddfod.  
Aug. 15—30.....Verona (Italy).....Open-Air Opera in the Arena.  
Aug. 21—26.....Salzburg.....Second International Bruckner Festival.  
Aug. 23—28.....Munich.....Opera Festival: Pfitzner-Strauss.

## September

Sept. 3—15.....Venice.....Second Biennial International Festival of Modern Music.  
Sept. 6—9.....Worcester (England).....Three Choirs Festival.  
Sept. 10—11.....Cassel (Germany).....Chamber Orchestra Festival.

\*Closing date not definitely announced.

## Foreign News in Brief

## Notable Productions by British Broadcasting Corporation

EDINBURGH.—At the last concert of the first series of subscription concerts given by the Scottish Philharmonic Orchestra, under the auspices of the British Broadcasting Corporation, a new Elegaic Poem by the Scottish composer, David Stephen, was given its world premiere. A performance of a work of outstanding interest, *The Wallaby Track*, by a young Tasmanian composer, now an employee of the B.B.C., also was given. It is impossible to put into words the aesthetic value of these concerts, which, more than to anyone else, we owe to David Cleghorn Thomson, Scottish Regional Director of the B.B.C.

## Sir Walter Scott Centenary Prize Award

EDINBURGH.—To celebrate the centenary of the death of the Scottish novelist and poet, Sir Walter Scott, the Glasgow Society of Musicians offered a prize of £60 (\$300) for the best original setting for solo, chorus and orchestra of *The Lay of Rosabelle*, from the author's *Lay of the Last Minstrel*. The award has now been made in favor of Anthony Collins, London composer and viola player. He is thirty-seven years of age and, among other compositions, he has a one-act opera, *Katherine Parr*, to his credit. The successful work will be performed by the Glasgow Choral Union in September. There were thirty-four entrants for the competition and the adjudicator was Dr. Stanley Marchant, organist of St. Paul's Cathedral, London.

## Gesellschaft der Musikfreunde's S. O. S.

VIENNA.—Following the Konzerthaus Gesellschaft, the venerable Gesellschaft der Musikfreunde of this city has sent out an S.O.S. message. The society, now in the 120th year of its existence, has been obliged to place a mortgage on the concert building which it owns, in order to be able to continue its regular activities. The reason for the crisis lies in the fact that the Musikvereins-Saal, owned by the society, is less frequently rented now owing to the smaller number of concerts being given, and consequently the society's income is reduced and not sufficient to cover the deficit of the big orchestral and choral concerts regularly given by the Gesellschaft. The Gesellschaft der Musikfreunde was also the founder of the present State Academy of Music, from which artists like Joachim, Goldmark, Hans Richter, Mahler, Nikisch, Hugo Wolf, Kreisler, Flesch and others have graduated.

## Georg Schuevoight as Conductor

SCHIEVENINGEN, HOLLAND.—Prof. GEORG Schuevoight successfully conducted two concerts at the Kurhaus Schieveningen on June 22 and 24.

## Burdino to Appear in Movies

PARIS.—André Burdino, tenor of the Paris, Covent Garden, Scala and Vienna operas, has signed a contract with the Coopera Film Company, a French corporation, to appear in a new speaking-singing film by Dini Gennaro. The film is to be shown next autumn.

## Music Notes From Coast to Coast

AKRON, O.—The eleventh annual banquet of the Bach-Beethoven-Brahms Club at the Mayflower Hotel on June 28, was the setting for a piano recital by artist-pupils of Estelle Musson. A featured number was the playing of the Liszt concerto for two

pianos by Mrs. Wallace Denny and Miss Musson.

A summer concert by a festival chorus of fifty was given under the direction of Burton Garlinghouse, choir director of the First Congregational Church, on June 21. Soloists were Mary Wurtemberg, soprano, Jessica Freeman, contralto, and Maurice Strohmeyer, baritone, who gave a group of songs with finesse. Mr. Garlinghouse's program was made up of selections from the Swan and the Skylark and several choruses from Elijah.

## MERCERSBURG, PA. — E. Arne

Hovdesven, organist at The Mercersburg Academy, is beginning his fifth season of summer recitals at the Gothic Chapel on the academy campus. Visitors and tourists continue their interest in these recitals, as well as in the carillon programs which also are given on Sunday afternoons.

## One Month of Goldman Band Concerts

Five programs, devoted to Italian and American composers, Bach and Beethoven, were features of the Goldman Band's fourth week of concerts in New York. The American program at New York University on July 9 contained works of Busch, Hadley, Kelley, MacDowell and Nevin, as well as Sousa and Victor Herbert. Compositions of Liszt, Wagner, Strauss, Tchaikowsky, and others also were performed during the week. Del Staigers, cornetist, continues as soloist of the band, conducted by Edwin Franko Goldman.

## Liebling Scholarship Winners

The two scholarships for the Estelle Liebling Summer Radio Course which were donated by Robert Crawford, president of the DeSylva, Brown and Henderson Publishing Company, were won by John Von der Leith, tenor, and Gladys Haverty, lyric soprano.

Miss Liebling reports that there were several hundred applicants and among them much talent. The scholarship entitles the winners to daily lessons in the Estelle Liebling Summer Radio Course. Lessons are given on the microphone, as there is a complete broadcasting equipment in the Liebling Radio School.

## Lauritz Melchior's Current Engagements

Lauritz Melchior, of the Metropolitan Opera Company, recently sang two Tristan performances at the Paris Grand Opera, under Furtwängler. The tenor is engaged for eight guest performances in Paris before returning to the Metropolitan next season. During his stay in London, where he appeared at Covent Garden, Mr. Melchior sang at a reception given by the Princess Victoria and at a party of the Princess Marie Louise, which was attended by the Princess Royal.

## OBITUARY

## Dr. Joseph Leidy

PHILADELPHIA, PA.—Dr. Joseph Leidy, prominent physician of this city, died here on July 6. He was sixty-six years old.

Dr. Leidy was recognized as a leading neurologist in America, and had been honored by several medical societies throughout the country.

Mrs. Leidy, who survives him, was the former Helen Redington Carter, co-founder and president of the Philadelphia Grand Opera Company.

## Clementine von Schuch

DRESDEN.—Clementine von Schuch, the widow of Ernst von Schuch, famous conductor and musical chief of the Dresden Opera, died here at the age of eighty-three.



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## Baltimore Institutes Series of "Pop" Concerts

Orchestra Comprises Fifty Players—Koshetz,  
Belkin, and Littau Soloists to Date

BALTIMORE, Md.—A series of so-called "pop" concerts, such as were the vogue here several decades ago, has been instituted under the leadership of Robert P. Lula. Of course, in the old days the majority of spectators sat around at little tables and enjoyed liquid refreshments now legislated out of existence.

Mr. Lula has gathered together about fifty musicians, a great many of whom are members of the Baltimore Orchestra, and the first three concerts of the series have been very interesting. Mr. Lula has presented programs that are not too heavy and have a general appeal.

Nina Koshetz was the soloist at the first concert and this charming soprano merited the applause given. The second event found Beatrice Belkin, coloratura soprano, as soloist, with her husband, Joseph Littau, guest conductor. Miss Belkin sang several numbers in excellent style and displayed a beautiful voice. Considering the fact that the orchestra had had only one rehearsal under Mr. Littau's guidance, the performance was unusually good.

Students of Mrs. Virginia Castelle, wife of the late George Castelle, gave a delightful recital recently. Mrs. Castelle, a pianist of much ability, always closely allied with her husband's teaching activities, is carrying on his work successfully. A portrait painting of Mr. Castelle was unveiled.

The first concert under the auspices of the Peabody Conservatory summer school was given by Pasquale Talerico, of the faculty. His playing was artistic throughout.

E. D.

## Chalif Dancers at George Washington Stadium

The Chalif Dancers were the attraction at the George Washington Stadium concert on July 8. The stage at this stadium lends itself admirably to a scenic production, and the seating is arranged so that an unobstructed view is offered from all parts of the audience. The Chalif group gave a program colorful in costume and choreography. There were five ensemble numbers. The Blue Danube, Gipsies, Poeme Divin, Saturnalia and the finale, a Russian Dance. Frances Chalif, Mary Church and Winona Bimboni presented Debussy's Les Enchantées; Nymph's Delight brought Frances Levan and Barbara Wilson; and Mazurka (Ganne) was interpreted by Margaret Chalif and Edward L. Chalif. Solo dances were offered by Barbara Wilson, Edward L. Chalif, Margaret Chalif, Winona Bimboni, Frances Chalif, Eileen O'Connor, Austra Neiman and Anne Simpson. Badinage, Miss O'Connor's dance, was arranged by Alex Yakovlev; Miss Simpson's, entitled a Spanish interlude, by Alberto de Lima. All the others were composed by Louis H. Chalif. Appearing in the group numbers, besides those already mentioned as soloists, were Miss Church, Judy Hamilton, Elizabeth Kling, Drexel Layton, Marie Hensley, Renee Cetell, Katherine Saunders, Gail Baer, Kirsten Lindhard, Marian Smith, Didi Skong, Bernedine Purget, Florence Burton, Mildred Russo, Margorie Matlin, Irma Rankin, Anna Fredericks, Emma Nagy, Margaret Nagy, Ruth Casey, Irene Mayo and Mary La Mar McKenzie.

This program was a varied one, showing to advantage the different phases of the dance taught at the Chalif school. Prevalent throughout the whole performance were excellent muscular control, balance and coordination of physical motion with interpretative concept. There was a numerous and applauding audience. The orchestra, under the leadership of Modest Altschuler, gave an enjoyable performance. M. L. S.

## Why Not Pre-School Age Musical Instruction?

(Continued from page 6)

music which otherwise would have to be acquired during a period when the child is carrying a capacity load of regular school studies. And finally both mother and child will have profited a great measure of enjoyment.

So when little Mary or Billy becomes unmanageable and begins to tear the house down or to wreck the family piano, do not be afraid to encourage them to divert this excess steam—this pent-up emotion engendered by a growing curiosity and restlessness—into play-study of music. It will prove a source of joy to them, it will give them an outlet for a great deal of energy that probably otherwise would be liberated with destructive consequences, it will benefit them culturally and can do them no harm if it is undertaken and carried out in an intelligent manner. The main thing is to have them started right, to never overdo, to not force or coerce, but to enter the study as a part of their play-exercises.



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## San Carlo Opera Company to Appear in Boston Next Season

Open-Air Concerts Draw Thousands

Boston.—Quickly following the announcement that the Chicago Opera Company had "folded" and would not, consequently, be available for the regular Boston fortnight of opera next winter came word from Fortune Gallo that the San Carlo Opera Company, which has not visited Boston in years, will come to this city at the end of October for an engagement of at least two weeks.

Mr. Gallo seems to have found the proper opening. Hard times for others may mean good times for him. Though forecasts are especially tricky now, there ought to be a good market in the fall here for popular-priced opera such as Gallo purveys. (The top price is set at \$3.) Carlo Peroni will be the artistic director and chief conductor. No definite names are announced as singers. A repertoire was given out, but obviously it will be subject to lining up the right singers. Among the operas listed are *The Secret of Suzanne* (in English), *Andrea Chénier*, *Thais*, *Manon* and *The Jewels of the Madonna*, as well as the usual popular favorites.

### OUTDOOR PROGRAMS DRAW THROGS

What music there is going on here nowadays is produced outdoors. The Symphony Hall "Pops" concerts season closed recently, and the majority of that symphony orchestra is scheduled to play on the Charles River Esplanade. The opening concert took place on July 7, before an audience running into the thousands, so that it took an experienced estimator to venture on the probable attendance. The program consisted of lighter symphonic fare, a couple of waltzes, a march and operatic selections. Only a small part of the necessary guarantee fund has been raised, so that the concerts may come to

an end abruptly. It is more likely, however, that a few influential citizens will prevent such a calamity.

Meanwhile, Will Dodge and the People's Symphony Orchestra are carrying on once a week in Brookline. The second program, June 29, had the customary assortment of light music, though without much balance in the way of weightier symphonic fare. Elizabeth Travis Behnke played a piano solo, also. The program of July 6 was scarcely more pretentious, although there was greater variety for the soloists, Emma Ainslee, contralto, and Dean Hanscom, tenor. Miss Ainslee sang an aria from *Mignon*, and Mr. Hanscom was heard as soloist in a selection from *Robin Hood*, while both voices were joined in a duet from *Trovatore*. Perhaps this year's programs are better gauged than last year's, so far as the average taste is concerned; or, it may be that the fruits of last year's seed are only now being reaped: at any rate, the audiences are gratifyingly large and responsive.

### ACTIVITIES AND PLANS OF MUSICIANS

Guy Maier will give a series of four of his Musical Journeys in Boston next year. Maier began his musical training here at the New England Conservatory of Music, and his career of concert-giving may also be said to have begun here.

Maurice Zam, Boston-bred pianist, will be heard in New York City, where he is to give a concert in November. His program will contain several little known or unknown works of acknowledged masters. He is giving a musicale later this month at Irving Hall's "Barn" in Scituate, Massachusetts.

Jesus Maria Sanroma, solo pianist of the

Boston Orchestra and member of the faculty of the New England Conservatory of Music, has just sailed for his native Porto Rico where he will teach during the summer term of the University of Porto Rico and give a series of recitals at San Juan and Ponce. Sanroma apparently thrives on work as an examination of a typical daily schedule of his discloses.

Carmela Ippolito, Boston violinist, who has been at the Curtis Institute of Music for several years, was engaged recently by Koussevitzky for solo performance with the Boston Orchestra next season.

The Ondricek Violin Artists' Ensemble of New York and Boston, directed by Emanuel Ondricek, gave a recent radio program of pieces for three, four and eight violins played for the first time in Boston. The soloists were Frankie Zecchino, eleven-year-old *Wunderkind*, and Frances Henrickson.

M. S.

## New Opera House to Open

(Continued from page 5)

the first time; Claudia Muzio, an established favorite with opera-goers of this city; Maria Mueller, whose return after her success here last season will be welcome; Kathryn Meisle, Dino Borgioli, Ezio Pinza, Alfredo Gandolfi, Arnold Gabor, Marek Windheim and Louis d'Angelo. It is quite likely that Lauri-Volpi and Friedrich Schorr also will be members of the company.

Pons is slated for five appearances during the season. From present indications it appears that the initial performance in the new opera house will be *Tosca*, with Claudia Muzio singing the role of the Italian cantatrice.

Because of economic conditions, admission prices will be reduced fifteen per cent from last season's schedule. And there will be no tax, as the government has granted an exemption to non-profit-making musical enterprises. According to this arrangement the most expensive seat is not to exceed \$5.

At this writing a special committee is being formed to arrange for inauguration ceremonies to dedicate the new War Memorial Opera House. The opening of this house will be one of the most interesting episodes in the musical annals of this community. If Mr. Merola's plans as now outlined are successfully carried out, the 1932 opera season of the San Francisco Opera Company may surpass those previously conceived by this popular director-general.

## Werrenrath Heard in Wagner Excerpts

Reinold Werrenrath was soloist with the New York Orchestra at the George Washington Stadium, New York City, on July 7. The baritone was heard in two Wagner excerpts, *To the Evening Star*, from *Tannhäuser*, and *Wotan's Farewell*, from *Die Walküre*. Wagner's music makes a vehicle eminently suited to Mr. Werrenrath's heroic tones and dramatic concept. His spacious vocal equipment surmounted the acoustical difficulties of the outdoor stadium, and his stirring projection of both numbers won him copious applause from a large audience. Modest Altschuler conducted the orchestra in accompaniment for the singer, and in Tchaikowsky and Wagner works. Mr. Altschuler is an able and masterful director, and his organization is a music body of pliability and tonal excellence. M. L. S.

## New York String Quartet to Play at Columbia

The New York String Quartet appears in New York City on the lecture and concert course of the Columbia University summer session, July 18, the tenth appearance of the quartet in this series. Works by Haydn, Turina and Borodin are on the program. The quartet then goes to Shelburne, Vt. New compositions will be examined and studied there, as the quartet makes a rule of offering at least one novelty each season at its New York concerts. Last season, their presentation was the Sibelius quartet, *Voces Intime*, and the previous season marked the first performance of the piano quintet of Cyril Scott.

## Juilliard Summer School Events

Dr. John Erskine lectured on criticism at the Juilliard School, New York City, July 13, the second event in the course which he is giving there in connection with the summer school. Hugh Porter, organist, played a recital the following day in the concert hall, his program including numbers by Bach, Brahms, Franck and Honegger. These lectures and recitals are open to students of Columbia University and the Juilliard School. The public is admitted at a nominal membership fee.

## Alcée Engaged by Opéra-Comique

Claire Alcée, soprano, has been engaged by the Opéra-Comique of Paris for the 1932-33 season, starting in October. Miss Alcée is the wife of Andrew S. White, of Syracuse, N. Y.

## Tenth International Festival

(Continued from page 5)

jurors are making their choice wisely, and reviewing the result of their scrutiny, one is tempted to ask: why an Annual Festival of Modern Music?

Let us look for the highlights of the festival just past. After careful consideration, we come to the conclusion that not one single new work of epoch-making interest has been performed. Some were fine, many interesting—but these were not "first times anywhere" and did not require the occasion of a special festival to secure them a market. Incidentally, where is the market for modern music today? Time was when orchestras were in a breathless pursuit of extraordinary novelties. Today, with the huge cost of rehearsals and the need of stringent economy, experimental music—so far as Europe is concerned—is the monopoly of the radio, with its unlimited financial means and facilities. Even so indefatigable a fighter and producer as Ernest Ansermet confessed to your correspondent his utter inability to produce nowadays more than a very small number of new works. Nine out of ten I. S. C. M. Festival products, then, are still-born; produced once and discarded for good. Again, therefore, why a Modern Music Festival?

### QUARTER-TONES AND TWELVE-TONE SCALE

What has become of the new ideas which sprang from the 1922 festival? Alois Haba's quarter-tone music was one of them. How far has that once new theory progressed in the intervening ten years? We see Haba still grimly clinging to his ideas, but few composers have joined hands with him or have been fertilized by his idea. Miroslav Ponec, Haba's Czech compatriot, was the chief exponent of quarter-tones this year, with his *Prelude to a Greek Tragedy*. Good music in itself, though only distantly related to tragedy and seemingly worlds removed from ancient Greece. A quarter-tone harmonium was its new feature. But—now as then—the much discussed quarter-tones are hardly distinguishable, and the sole disturbing effect is the occasional suspicion that the orchestra is playing out of tune.

Another of the 1922 innovations: The Twelve-Tone Theory. Arnold Schönberg and his younger compatriot, Josef Matthias Hauer, once fought for the monopoly on the "real and 100 per cent" Twelve-Tone System. This time Norbert von Hannenheim, from Germany, came forth with a piano concerto in the twelve-tone scale: a first movement of the type which the Germans call *Bewegungsmusik* and which Hindemith and Stravinsky first gave us—running, restless figures full of rhythm, but almost barren of melodic value; and a finale consisting of shreds and patches of broken phrases, confusing by their lack of homogeneity. Twelve tones? Perhaps. But nobody would know it unless he were told. Invention? None, so far as one can tell.

### CONCERTOS, SO CALLED

What, by the way, has happened to the concerto at the hands of the uncompromising modernist? Let young composers experiment with orchestral or chamber music to their hearts' content, but concertos are (or should be) applied music—something which gives the soloist his chance. These are evidently old fashioned ideas. But there is no hope for modern virtuosos, so far as modern composers are concerned—no room for them in the I. S. C. M. conception of music.

Jerzy Fitelberg's violin concerto alone came near the accepted aim and purpose of a concerto; it is full of music in the old and good sense, with pregnant, characteristic themes, with a real melody for the soloist and even a grateful cadenza. Nikolai Lopatnikov's second piano concerto, too, gives the soloist a chance; it is full of force and rhythm in parts, and replete with lyric moods (if not with lyric melody) in others. In the Hannenheim piece referred to above, on the other hand, the piano is little more than a

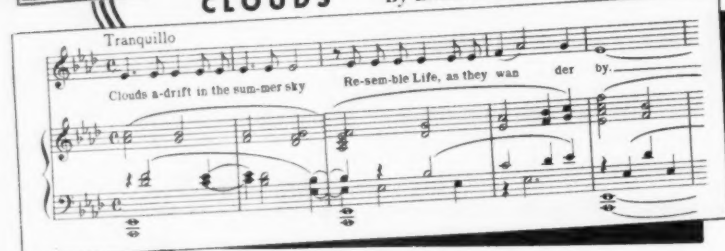
# Three new songs from the programs of Two great artists



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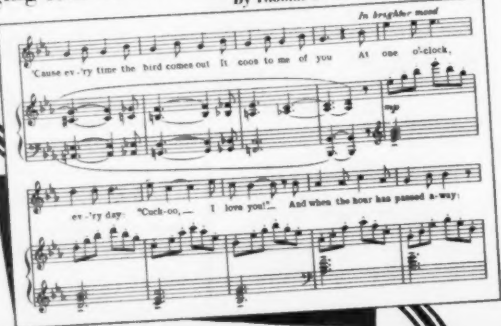
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part of the orchestral ensemble; and in the violin concerto of Karel Haba (Alois' younger brother)—an excessively long piece with little nutrition in it—the much neglected virtuoso will hardly find the long-hoped-for vehicle for his art.

#### THE AUSTRIAN WING

Central Europe has ever been the breeding place for uncompromising radicalism. This applies to Austria in particular—the birthplace of Schönberg, Berg, Webern, Wellesz and others of the most determined among musical revolutionaries. Nothing has altered in that respect in this year of 1932. Most notable among the new Austrian offerings was Ernst Krenek's song cycle (with chamber orchestra) entitled *Durch die Nacht*, on poems by Karl Kraus, Viennese poet. We heard them with piano some time ago, but it is only in the orchestral setting that the intricate texture of the music came out clearly and transparently, exposing a wealth of lyric beauty amid what at first sight might be considered cacophony. This song cycle was one of the most interesting items on the festival program, exceptional also for the work of the soloist, Hedda Kux, who performed a marvelous feat by singing the difficult songs from memory, and who was perfect both in vocalism and expression.

Julius Schloss' piano sonata was a strange mixture of a new romanticism clad in a most unromantic and harsh idiom. A German folksong runs through the work, which is according to the program, autobiographical in character. Leopold Spinner's trio is good, talented music, and surprisingly conservative, as contemporary Austrian ideas of conservatism go. Hans Jellinek, one of the great white hopes of musical Austria, was heard with a new symphony for brass instruments and percussion, which was too noisy and unbridled and a slight disappointment after his previous efforts. Alban Berg's aria, *Der Wein*, written for and splendidly sung by Ruzena Herlinger at a supplementary festival concert, was strangely enough a local novelty, though frequently performed elsewhere and reviewed in these columns.

#### "INTERNATIONAL"

Musical intercourse between the different groups of the I. S. C. M. to some extent makes for assimilation. Perhaps that is one of the inevitable results of the society's nativity. The radicalism of the Austrians has surely reacted strongly (and, let it be said, disastrously) upon Karel Reinef, a young Czechoslovak composer of German origin. His Little Sonata for piano was about the last word in cacophony and weirdness. According to the program, Reinef's aim is "to develop Haba's unorthodox musical style in the twelve-tone system." That sounds intriguing, but the outcome is chaos. On the other hand, the Englishman Walter Leigh's viola sonata shows the fertilizing effect of Hindemith's modernism assimilated by an inherently conservative, talented composer.

The French group, for their part, still cultivate elegance more than progressiveness, as witnessed by Claude Delvincourt's orchestral suite, *Bal Venetien*, or Jean Françaix's Eight Bagatelles for string quartet and piano—fluid, well-formed music of a non-offensive type. The Italians, too, still place form and finish above the desire to be original—*vide* Malipiero's *Cantata alla Madrigalesca*, for string quartet, and especially Vittorio Rieti's serenade for violin and eleven instruments; music of the optimistic sort which we have come to expect from this composer, well-constructed and pleasing, if none too deep.

#### —AND "NATIONAL"

Robert Gerhard, a new name at these festivals, Spanish despite the German name but a disciple of Schönberg, was heard with six Catalonian folk-songs for soprano and orchestra, and made the success of the first concert. Beautiful in spirit and atmosphere and most grateful for the voice—worlds removed from what we have come to know as Spanish music. By the way, national music was rare at the festival and even the Czechs, formerly firmly rooted in a national idiom, have become real internationalists now. Josef Mandic, for instance, whose quintet for woodwinds exhausts the possibilities of sonority offered by the instruments, treads in Stravinsky's footsteps rather than in Dvorák's or Smetana's.

Fidelio Finke, of German blood but a

citizen of Czechoslovakia, by nature stands between the races. His flute sonata is neither radically modern nor conservative, and cannot banish the impression of thinness and monotony infallibly created by that plaintive instrument. A charming cantata for children's chorus, by Boleslaw Wojtowicz, utilizes native Polish rhythms almost unnoticeably and strives for beauty of melody and sincerity of expression. The Vienna Sängerknaben did the work excellently, with Mateusz Glinski as their guest conductor.

Some national color there is, too, in Arthur Bliss' brilliant quintet for oboe and strings, which utilizes an Irish jig and reveals the composer in a less experimental mood than we knew him in his beginnings, but a master of his *métier*. Tibor Harsanyi, Hungarian by nationality but by now almost a naturalized Frenchman, contributed his nonet for string quartet and woodwinds—often played, not a novelty, but well built and effective music.

To complete the festival menu, two works still remain to be mentioned: The *Innominate* for orchestra, by Conrad Beck, and Eduard Erdmann's serenade for small orchestra. Beck, young Swiss composer, shows more craftsmanship and seriousness of purpose than originality, and Erdmann's work is rather diffuse, lacking in contour, and only at the very end resorts to a reconciling and definite musical idea.

#### PERFORMERS AND "ATMOSPHERE"

A number of eminent artists was present to interpret the long—all too long—and varied programs. To name only the most prominent ones, there were, as conductors, Ernest Ansermet, Gregor Fitelberg, Roger Désormière, Heinrich Jalowetz, Anton Webern, Oswald Kabasta, Vittorio Rieti; as pianists, Walter Frey and Else C. Kraus; as violinists, Stefan Frenkel and Stanislav Novak; as singers, Conxita Badia d'Agusti, Hedda Kux and Ruzena Herlinger. The ensembles comprised the Poltronieri and Kolisch string quartets, and a number of other excellent artists, too numerous for detailed mention.

The Staatsoper contributed performances of Berg's *Wozzeck*, Julius Bittner's *Der Musikant*, and Wellesz' *Die Bacchantinnen*. The memory of Emil Hertzka, recently deceased director of the Universal Edition and indefatigable helper in the cause of modern music, was honored by an impressive gathering, at which Alban Berg spoke words of homage, and music of Bruckner, Mahler and Schönberg (three out of the number of composers whose works were first published by Hertzka) was performed by the Kolisch Quartet and Enid Szanthy, young contralto of the Vienna Opera.

With much modern music previously absorbed and more or less liked by the festival guests, two concerts of classical music (the accent is both on classical and on music) were particularly enjoyed. One was a program of Haydn music given at Eisenstadt, Haydn's city, by the Vienna Philharmonic under Oswald Kabasta, with Adele Kern as soloist; the other a concert of Schubert music given in the old courtyard of Schubert's birth house. Despite the rain, the offerings of Jella Braun Fernwald, contralto, Georg Maikl, tenor from the Staatsoper, and the Vienna Männergesang Verein were immensely enjoyed by the guests.

The delegates conference of the I. S. C. M., which held its annual session in connection with the festival, decided on Amsterdam as the locality for the 1933 gathering. Florence, Warsaw and Paris are to follow in 1934, 1935 and 1936. The jury chosen to select the programs for 1933 is constituted as follows: Max Butting (Germany), Francesco Malipiero (Italy), Willem Pijper (Holland), Roger Sessions (U. S. A.), and Vaclav Talich (Czechoslovakia).

#### THOSE FESTIVAL WEEKS

With the end of the International Festival, the long announced and widely advertised

Vienna Festival Weeks have also passed into history, and the statement of the hotel companies that festival business has been good, lends a pleasant and redeeming aspect to what was otherwise a rather meagre and uninteresting affair. Now that all is over, the promoters of the festival must feel like the proverbial cook who justly bewailed the fact that it took hours to concoct an elaborate menu and only thirty minutes to eat it up.

In the case of the Vienna Festival Weeks, it must be admitted that the menu was not so elaborate and tasty as that. Rarely has a festival calculated to attract foreign visitors been arranged with so little regard for the necessities and requirements of the case, for it was more definitely designed as a local rather than an international event. Small wonder, then, that the number of foreigners who attended remained far behind the hoped-for figure. Despite the sanguine bulletin of *hoteliers*, restaurant owners and the other personages who represent the promoting and profiting powers of music festivals, it is a public secret that foreign guests have

been fewer this year and farther between than for any similar previous event.

#### TITO SCHIPA WINS AGAINST ODDS

At the Staatsoper, the one outstanding and internationally interesting event of the festival was the guest appearance of Tito Schipa—and that was staged under the most unfavorable circumstances imaginable. Two operatic appearances had been scheduled for the tenor, and with the hazy authorization of some mysterious theatrical agent to back them, the management had cast Tito Schipa in two roles which he had from the outset refused to sing: the Duke in *Rigoletto*, and Faust. When the tenor arrived, complications began. Something approaching a solution was finally found by presenting Schipa in concert for one single night, and canceling the second appearance completely.

If the concert was a tremendous success, despite the unpleasant preludes, it speaks stronger than anything else for Schipa's artistry. The Staatsoper is most unsuited for concerts, but Schipa's personality over-

(Continued on page 20)



## BURDINO

Tenor of

Grand Opera, Opera-Comique (Paris), Covent Garden (London), La Scala (Milan), State Opera (Vienna), La Monnaie (Brussels), San Carlo (Naples), Teatro Colon (Buenos Ayres), Theatre Royal (Antwerp) and other leading theatres.

Scores in First Paris Recital,  
Salle Gaveau, June 13, 1932

#### OPINIONS OF THE PARISIAN PRESS:

At the height of his powers, Burdino gave the full measure of his musicianship in songs from Schubert to Fauré, which he interpreted with great facility and charm.—*Figaro*, June 21.

Unqualified success. Voice of rare charm, rare qualities of style and feeling.—*Excelsior*, June 22.

Burdino is a virtuoso who is equally at home in concert and opera. His singing is seductive. The timbre of his voice is fresh and clear, his articulation is perfect, his stage presence unaffected and attractive, his style impressive and lyrical. The variety of color he gave to the different songs, amply proved the unusual diversity of his talent.—*Journal des Debats*, June 22.

A triumph of impeccable singing.—*L'Action Française*, June 18.

One of the most beautiful voices of the day and expertly managed.—*Comoedia*, June 23.

The large audience not only received his work with enthusiasm, but contrary to the established custom, made him repeat numbers from the very beginning of the concert. In addition there were seven extras. Burdino is not only an important recruit to the recitalizing group of singers, but one of the foremost in that difficult field.—*Chicago Daily Tribune*, Paris, June 16.

Europe, England, Algeria, Tunis, Egypt, 1931-1932

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## Chicago Board of Education to Direct High School Vocal Classes

To Assume Responsibility for Methods Employed and Appointment of Teachers—Artist Recitals at Conservatories

CHICAGO.—Through the offices of Dr. J. Lewis Browne, director of music for the Board of Education, and the authorization and direction of William Bogan, superintendent of schools, the Chicago Council of Teachers of Singing will establish and conduct special classes in voice culture and solo singing in the high schools of Chicago. This will bring the students of the high schools into contact with representative Chicago teachers of established reputation. It is a part of a movement throughout the country to bring the professional musician into direct contact with educational institutions. In the field of piano and orchestral instruments, the plan already has proved practicable.

Heretofore the idea has prevailed that high school students are too young for practical voice training. However, during the past few years the value of such training has been demonstrated in various parts of the country. Two years ago the American Academy of Teachers of Singing in New York conducted a contest for class-taught high school students and agreed that the plan was worthy of encouragement and endorsement. The Chicago Council held a like contest this year and prizes were awarded to eight students representing the cities of Detroit, Grand Rapids, Muskegon and Chicago.

In establishing these classes in Chicago, the council will for the present assume responsibility for the methods employed and for the appointment of teachers. It is their hope and plan that class vocal instruction ultimately will become a part of the regular school work. The classes are to be held outside of school hours, similar to the idea followed by classes in piano.

### CHICAGO MUSICAL COLLEGE ARTIST RECITALS

Some remarkable piano playing was done by Marshall Sumner at the Punch and Judy Theatre, July 5, the fourth recital in the Chicago Musical College's summer artist series. In his performance of a well arranged program, Mr. Sumner proved himself an accomplished pianist, whose technical equipment, musical intelligence and musicianship are of high order. He produces a velvety tone quality and his interpretations are clean-cut. He played Busoni's arrangement of the Bach D major prelude and fugue, Grainger's arrangement of Bach's Blithe Bells and Paradises' toccata as an opening group. The Brahms variations on a Handel theme were admirable and merited the approval of the audience. The Lady and the Nightingale from Granados' Goyescas, Dohnányi's March Humoresque, Bartók's Allegro Barbaro and the Spiritual and Blues from Tansman's Sonatine Transatlantique, formed the closing group, which, brilliantly played, brought unstinted applause.

Mr. Sumner has been trained exclusively by Alexander Raab, who holds summer master classes at the Chicago Musical College and teaches throughout the winter season in California.

### HANNA BUTLER STUDENTS

Prior to her departure for Paris, where, as every year, she is to hold a summer vocal class, Hanna Butler presented a number of her students in recital at the Illinois Women's Athletic Club on July 6. The program was lengthy yet interesting and its excellence showed the fine training received under Mrs. Butler's guidance. Not only did

her pupils sing with understanding, taste and musical skill, but especially noteworthy were their enunciation and adherence to pitch. Operatic arias from Lakmé, Hérodiade, Tosca, Carmen, Samson and Delilah, Rigoletto, Traviata, Madam Butterfly, Thais, Lohengrin, Barber of Seville, Tannhäuser, Louise, and Aida were as well done as songs by Forster, Godard, Homer, Hahn, Manning, Handel, Debussy, Massenet, Proch, Mozart, Liszt, Strauss, Bizet and Volpe. Those participating included the Misses Lincoln, Marian Melvey, Virginia Prather, Oscar Ostheim, Betty Falberg, Marjorie Dahlman, Madeleine Seymour, Margaret Kniffel, Eda Jane Witteborg, Gladys Reid, John Strickler, Marjorie Westcott, Jean Kimmel, Frances Kearns, Marjorie Livingston, Terry Rasmussen, Rowena Mulford, Ann Marie Gerts, Blanche Lyons, Mildred Boberg, Harold Hammond, William Owen, Frances Kettenbach, Ruth Loftus, Terry Rivett and Bernice Drangelis.

It is difficult to single out any particular singer, as all did creditable work, yet Misses Westcott, Kimmel, Livingston, Gerts, Lyons, Boberg, Kettenbach, and Drangelis, and Mr. Owen, who are artist-students, were outstanding. Miss Boberg, who has often been heard publicly and privately, has grown steadily in her art. Mr. Owen is the possessor of a tenor voice of fine texture, which he uses with marked ability. Miss Livingston's singing added materially to the enjoyment of the evening. Miss Westcott, though young in years, has been so well taught that she sang like a veteran.

### HANS HESS STUDENTS HEARD AFIELD

Three young cellists from the Hans Hess studio recently have made public appearances. Catharine Ames played during music festival week in her home town, Boise, Idaho. Jean Schroeder appeared in recital in Kenosha, Wis.; and Eileen Kelly, of Waupun, Wis., played at a concert in Marion, Ind., in May, having been awarded this appearance in the Wisconsin state and national contest.

AMERICAN CONSERVATORY SUMMER RECITAL  
Elaine de Sellem, mezzo-soprano, and Tomford Harris, pianist, members of the American Conservatory of Music faculty, shared the program at Kimball Hall on July 6th, for the third recital in the conservatory's summer series. The singer offered two groups, among which were three songs having first performance on this occasion—a tango, Montmartre by Carlos Pedrell, Songs Without Words by Yehi Kilpinen, and the Swanee-River-Song from Ernst Krenek's Johnny Spielt Auf. It was interesting to hear these novelties, and Miss de Sellem's singing of them, with Frank Laird Waller at the piano, pleased the audience.

Of Mr. Harris' numbers we heard the Busoni transcription of the Bach prelude and triple fugue in E flat, and a group of four Chopin selections, which he played with technical ability, brilliance and keen musical insight. He was vigorously applauded.

### CHICAGO MUSICAL COLLEGE

The third concert in the summer artist series was presented at the Punch and Judy Theatre, July 2, by artist-students of the Chicago Musical College. Voice pupils heard were Rampton Barlow, baritone, artist-student of Graham Reed, accompanied by Adelaide Anderson, and Birdie Hilb, soprano, artist-pupil of Frantz Proschowski, accompanied by James Allen. The pianists were Adelaide Anderson, student of Alexander Raab, who played Schumann's Symphonic Etudes; and Miriam Ulrich, pupil of Edward Collins, who performed a group of Rachmaninoff and Liszt numbers.

A demonstration of Dalcroze Eurythmics was given on July 9, at the Punch and Judy Theatre, under the direction of Paul Boepple, of the summer school faculty. Mr. Boepple was for seven years professor of eurythmics and theory of music at the Dalcroze Institute of Geneva.

James Allen, student of Rudolph Ganz, is doing Frantz Proschowski's summer studio accompanying. Adelaide Anderson is accompanying for Arch Bailey, and Alvis Horn is accompanying for Mr. Thomas and Miss Barnett.

Pupils from the classes of Eleanor Burgess, Elizabeth Saviers Guerin, and Cleo Munden Hiner, were heard in recital June 25 in the college recital hall. The program opened with a demonstration of Dalcroze Eurythmics.

The second recital by artist-students in the summer recital series was given at the Punch and Judy Theatre, July 16. Those presented were Pauline Berge, soprano, pupil of Blanche Slocum; Ted Kozuch, student of Mr. Gunn; R. E. Harman, tenor, pupil of Proschowski; and Leo Pevsner, violin student of Sametini. Miriam Jarman was Mr.

Harman's accompanist and Harry Sukman was accompanist for Mr. Pevsner.

### AMERICAN CONSERVATORY NOTES

The second summer session of the American Conservatory opened on June 25 with a large attendance. Practically all of the principal teachers are present for this term and there are good enrollments in both private lessons and repertoire classes. A special feature is the course in music aesthetics and criticism offered by Karleton Hackett, president of the conservatory and music critic of the Chicago Evening Post.

Olga Kuechler, Aletta Tenold, and Grace Welsh presented their piano students in recitals at the conservatory, June 27, 28 and 29.

Alma Hubbard, soprano, voice pupil, was soloist at the recent Julius Rosenwald memorial service at Sinai Temple.

Piano students of Vera Borchert and violin pupils of Reuben Marcus were heard in recital at the Studio Theater, June 25.

Louise Robyn, authority on children's work, is conducting a teacher's training course in children's work. The classes meet daily for two hours, and are being attended by piano teachers from all parts of the country.

Marion Setaro, soprano, is touring the Middle West with the Randall Singers.  
JEANNETTE COX.

## Tenth International Festival

(Continued from page 19)

came all difficulties. His lyrical voice, finished artistry and charming stage presence completely captivated the Vienna public. With the Vienna Philharmonic (under Arturo Lucon) assisting, Schipa scored a complete triumph, giving many encores and responding to numberless recalls.

### "ALL QUIET ON THE OPERA FRONT"

Otherwise, the Staatsoper had little or nothing to offer for the festival beyond its usual repertoire schedule. A Ring cycle enlisted the services of Friedrich Schorr, who gave his Wotan, and Frida Leider who was called in for one single night to sing Brünnhilde in Götterdämmerung, while Henny Trundt did the role in Walküre and Siegfried. That, too, seemed not quite a festive way of dividing the part between two singers. The novelty of the Staatsoper for the festival period was the Boccaccio performance brought out some time before and only accidentally more or less coinciding with the festival. A re-studied performance of Carmen under Egon Pollak, which had been hoped to give spice and interest to the repertoire, has been postponed until early July and will thus come out about one week before the end of the season.

### KOUSSEVITZKY IN DÉBUT

A genuine event was the first Vienna appearance of Serge Koussevitzky as conductor of the Philharmonic Orchestra. A complete stranger to his audience, Koussevitzky made a success which was sensational, with a program comprising Philipp Emanuel Bach, Debussy, Ravel, and Tchaikowsky's fifth. Although Koussevitzky gave his best efforts to the perfect performance of the moderns and the truly classic interpretation of Bach, his public success was of course greatest in Tchaikowsky's popular work.

Felix Weingartner also returned at the head of the Philharmonic to give a program of Viennese music ranging from Mozart and Beethoven to Schubert and Johann Strauss. He and the Philharmonic men—Weingartner's old-time comrades—covered themselves with glory. The concert was given in connection with the Seventh International Congress of the Society of Authors, Composers and Music Publishers, held here in June. Another symphony concert coinciding with the festival was conducted by Ivan Boutnikoff. Ernestine van Menten, Dutch singer, was the soloist, and was highly successful in old arias and in Ravel's Shéhérazade. The novelty of the program was a Sinfonia Technica by Eugen Zadot, a Hungarian composer living in Vienna. It paints the new romanticism of the mechanical age—a clever but none too important sequel of Honegger's Pacific 231.

### TRADITION AND ROMANTICISM

Those who love to transplant the old romanticism into a decidedly unromantic epoch, must have revelled in a concert of Haydn music given at the historical old Redouten Saal in the ex-Imperial Castle. Conductor Hugo Gottesmann and his brave men of the Vienna Symphony Orchestra appeared in costumes of the Haydn period to perform the Farewell Symphony by candlelight. Though not all of the gentlemen looked their part, Adele Kern (who sang Cupid's Arrow, a charming Haydn aria) certainly did, and there was romanticism galore around the whole luxurious affair.

Again atmosphere and romanticism were the watchword of the serenades given on the beautiful old plaza, formed by the Imperial Castle on one side and the National Library on the other. Despite automobile horns tuning in from afar and chilly breezes blowing around them, the audiences enjoyed the

music of the Philharmonic Orchestra and the Staatsoper chorus, excellently conducted by Robert Heger. A popular event, though not strictly a musical one, was a performance of Viennese popular music conducted at the Stadium by Johann Strauss, Jr., grandson of the Waltz King. "One thousand musicians" were announced to take part in what was billed as "the world's greatest monster concert," and the populace enjoyed it despite poor acoustics and doubtful artistic environment.

Amid such chiefly local affairs, haphazardly thrown together into a festival program and only distantly related to real serious music, a concert of the Pasquier Trio, from Paris, was a doubly welcome event. They played Beethoven, Mozart and Reger in perfect ensemble. That was really fine music—though not officially part of the festival.

It still remains to record Max Reinhardt's share in the festival: his staging at the Volkstheater of Offenbach's La Belle Hélène. Erich Wolfgang Korngold modernized the music and augmented it with pieces from other Offenbach *œuvres*. There was not much of Offenbach and rather too much of Reinhardt in the production, which was repetition of Reinhardt's London show.

### Victor Harris Arranges Concerts

Victor Harris, conductor of the St. Cecilia Club of New York, has arranged two musical evenings for East Hampton, L. I., N. Y., where he is a summer resident. The first event, on July 22, features William Hain, tenor, and Cornelius Van Vliet, cellist; the second, August 5, is to include In a Persian Garden, with Bessie Ruth Bickford, Grace Leslie, Earl Weatherford and Frederick Baer as the singers and Mr. Harris conducting.

### Althouse in Cleveland Aida

Paul Althouse returned to Cleveland to sing Rhadames in Aida at the Stadium on July 2 and 6. Last summer the tenor sang several performances during that *al fresco* season of opera. To be present at rehearsals, Althouse flew from the Saengerfest in St. Paul where he sang on June 25.

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## Publications

### Books

Reviewed by Irving Scherker

**Schubert (La Vita-L'Opera)**, by Mary Tibaldi Chiesa.

This is a complete and informative study of the life, works and meaning in the history of music of Schubert, and so far as is known, the first book on Schubert in Italian. The beginning of the work is a comprehensive treatment of the life of the master; the second consists of analyses and appreciations of many of Schubert's compositions. There is also a good bibliography. The volume is attractively presented and contains numerous prints of Schubert, of various personages who figured in his life and of Old Vienna. The author, who is a regular contributor to *L'Ambrosiano*, Milan, has written extensively on modern musicians and done considerably towards making Ernest Bloch known in *bel Italia*. (Treves-Treccani-Tumminelli, Milan.)

**Autres Petits Cotés Amusants de la Vie Musicale**, by Arthur Dandelot.

The author's previous book, *Petits Cotés Amusants de la Vie Musicale*, was so successful that, urged by his readers, he has published another volume of jokes, *bons mots* and amusing tales of artists, their lives and adventures. The book is in thirteen parts; anecdotes of travels, rehearsals, concerts, theatre, critics' mistakes, what musicians think of their confrères, stories about composers, etc. M. Dandelot likes a good joke and also knows how to tell one. He entertains his reader and easily gets him to chuckle. (Published by the author, Paris.)

### Piano

Reviewed by E. C. N. Lancot

**Valse Miniature (en forme d'une étude)**, for piano, by Paul de Marky.

Here is a Grade 5 study that should prove interesting to pianists. It is well constructed, melodious and of technical value. (Rozsavolgyi & Cie., Budapest, Hungary.)

### Miller Music, Inc., Publishes Youmans and Woodin Works

Miller Music Inc., New York City, recently have acquired the Vincent Youmans catalogue, which includes that composer's *Through the Years* and *Without a Song*. These songs are included in the concert repertoire of Lawrence Tibbett, Grace Moore, John Charles Thomas, Richard Crooks, Reinald Werrenrath, Nelson Eddy, Elsie Baker, Theodore Webb, Gladys Rice, James Melton, Oliver Smith, Edward Marshall and others. Charles Miller, head of the firm, was associated at one time with the Chicago Symphony Orchestra and Chicago Opera, and for eighteen years edited operettas published by Harms, Inc. He has played a part in the careers of Jerome Kern, Rudolph Friml, George Gershwin and Vin-

cent Youmans, and is the publisher of William H. Woodin's works. The recital song department is under the direction of Leo Edwards.

### La Forge-Berumen Summer Recitals

The second summer recital of the La Forge-Berumen Studios, New York City, was given on June 16, before an audience of capacity proportions. Kathryn Newman, soprano, offered songs and the Mad Scene from *Lucia di Lammermoor*, with Frank La Forge at the piano; and Blanche Gaillard, pupil of Ernesto Berumen, played piano solos. Miss Newman was in good form and sang with finesse. Mr. La Forge, in addition to supplying faultless accompaniments, also was represented by a new composition, *Bird Song*, the applause following necessitating a repetition. Miss Gaillard played with skill and facile technic.

The third of the series came on June 23. Genevieve Taliaferro, contralto, was heard in various languages, pleasing with her musical and vocal gifts. Aurora Ragaini played her accompaniments and also piano solos. Miss Ragaini has a polished technic and a velvety tone. An audience which overflowed the spacious studios received the work of these young artists with enthusiasm.

So large an audience was in attendance at the fourth musicale, on June 30, that many were unable to find seats. The program featured Mary Duncan Wiemann, soprano, and Robert Riote, pianist, with Phil Evans accompanist for the singer. Miss Wiemann sang with abundant tone and excellent production. She was ably supported by Mr. Evans. Mr. Riote is a pianist of technical attainments and deep musical feeling.

M. L. S.

### Croton River Playhouse Offers Events

The Croton River Playhouse, Harmon-on-Hudson, N. Y., designed as a music centre and residence for Lillian Nordica, has been converted into a summer playhouse, with a series of Broadway plays and casts being given in an eight-weeks season. Sunday afternoon recitals were inaugurated on June 10 with an appearance by Eva Gauthier. July 17, Dorothy Francis, formerly of the Chicago Opera, is the attraction. Henriette Wakefield, contralto of the Metropolitan Opera, and Greek Evans, tenor, share the program on July 24.

### Ganz Completes New Compositions

Rudolph Ganz has written a new symphonic suite for full orchestra, which will be given its first presentation next season. The opening movement is the *Golden Gate*; the second, a *Lodge of Pines in the Rocky Mountains*; and the third, *Chicago*. A series of *Animal Pictures* also has been completed by Mr. Ganz and is to be offered next fall by the Los Angeles Philharmonic Orchestra. Twenty animals are included, among them the alligator, chipmunk, flea, kittens, chickens and polar bears.

## CONSERVATORIES and SCHOOLS

### U. of Michigan School of Music Announces Fall Season

The School of Music of the University of Michigan, Ann Arbor, begins its fall term September 19, the first week being devoted to classification and freshman activities, with instruction beginning on September 26. Students may become candidates for the degrees of Bachelor of Music or Master of Music, or may enroll for special courses. Concert activities will be continued as in the past. In the Choral Union Series ten concerts are provided, beginning October 25 with a program by the Boston Orchestra. The faculty concert series brings events several times each month, including solo and ensemble recitals, both vocal and instrumental. The twilight organ recitals each Wednesday afternoon are to take place as usual, and advanced students also are to be introduced.

\*\*\*

### Van Hulsteyn and Robert Heard in Peabody Series

The recital on July 10 by Louis Robert, organist, and J. C. van Hulsteyn, violinist, marked the change of the summer school concerts of the Peabody Conservatory of Music from Friday to Sunday evening. The conservatory is presenting this series in conjunction with Johns Hopkins University. Mr. van Hulsteyn is concertmaster of the Baltimore Orchestra and for many years held a similar position with the Lamoureux Orchestra in Paris. Both he and Mr. Robert are members of the summer and winter faculty of the Peabody Conservatory. The latter included in his numbers the *largo* from *Da Pacem Domine*, a sonata by Andriessen, a former pupil of Mr. Robert. He also gave the American premiere of *Phantasie on the Thirty-Third Psalm* by C. de Wolf, a Dutch organist.

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### New York University Music Faculty

The faculty of the music department of New York University, New York City, holds E. Raymond Bossange, dean of the college of fine arts; Percy Grainger, associate professor and director of the department; Marion E. Bauer, associate professor; Martin Bernstein, assistant professor and executive secretary of the department; Charles Trowbridge Haubel and Philip James, assistant professors; Gustave Reese, instructor; Jacques Eugene Pillois, lecturer; and, with the title of instructor, Alix Young-Maruchess, violin; Charles Wallace Kitchell, voice; Percy Such, cello; Richard Harold McClanahan, piano. There is a four year course leading to the degree of Bachelor of Music, as well as special studies in vocal or instrumental work.

### Community Concert Notes

The Community Concert Course of Roanoke, Va., lists for next season Richard Bonelli, Richard Crooks and the Cherniavsky Trio; that of Norfolk, Va., Goeta Ljungberg, Mischa Elman, Bonelli and José Iturbi; the Newport News unit, Jeannette Vreeland, Crooks and the Cherniavsky Trio. In Kentucky, the Louisville Community Concert Course has engaged the Cleveland Orchestra, Lotte Lehmann, Albert Spalding and Nikolai Orloff; the Lexington series comprises the Barrère Little Symphony, Grace Moore and Nino Martini.

Five Michigan cities have made their choices. Lansing: Ljungberg, Dino Borghioli, the London String Quartet, Ethel Bartlett and Rae Robertson. Decatur: Nelson Eddy, Robert Goldsand and the New York String Quartet. Battle Creek: Marian Anderson, Frederick Jagel, Albert Spalding and the Barrère-Salzedo-Britt Trio. Saginaw: Eddy, Bartlett and Robertson and the Cherniavsky Trio. Kalamazoo: Ljungberg, Eddy and the New York String Quartet.

Other Community Concert cities in the West which have announced their 1932-33 programs are Fort Dodge, Ia., Nathan Milstein, Vreeland and the Cherniavsky Trio; San Angelo, Tex., Eddy, Goldsand and the London String Quartet; LaCrosse, Wis., Frederic Baer, Iturbi and the Cherniavsky Trio; Springfield, Ill., Vreeland, Vladimir Horowitz, Jagel and the Barrère-Salzedo-Britt Trio; Fort Wayne, Ind., Bartlett and Robertson, Eddy, the Barrère Little Symphony and the New York String Quartet; Little Rock, Ark., Kathryn Meisle, Paul Althouse and the New York String Quartet; Lincoln, Neb., Vreeland, Cornelius Van Vliet and Milstein (all to appear as soloists with the Lincoln Symphony Orchestra), and Harold Bauer in recital.

### Allentown, Pa., Hears Adele Schuler

Adele Schuler recently appeared in recital in Allentown, Pa., assisted by Stephanie Schehatowitsch, pianist and accompanist. Miss Schuler offered numbers by Torelli, Haydn and Dupont; Lieder by Franz, Richard Strauss and Brahms; and songs in English by Cui, Taylor, Fagge, Head and Whelpley. Miss Schuler has studied with Greta Torpadie and Mme. von Ende at the David Mannes School, New York City. She has coached also with Povla Frijsh.

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Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.

##### COLORADO

Denver: Gustav Schoettle, 1525 Sherman Street.

##### DISTRICT OF COLUMBIA

Washington: Mrs. Fanny Amstutz Roberts, 2107 S. Street, N. W. Telephone, Potomac 1846.

##### FLORIDA

Miami: Annie Ford Wight, Miami Conservatory.

##### GEORGIA

Atlanta: Joseph F. Farren, 2215 Fairhaven Circle.

#### INDIANA

Terre Haute: M. P. Debney, 411 North Fourth Street.

#### KANSAS

Lindsborg: Oscar Lofgren, Bethany College.

#### KENTUCKY

Louisville: Wm. Bruce Bell, 947 S. Fourth Ave.

#### LOUISIANA

New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

#### MAINE

Portland: Sylvia Rowell, 163 Neal Street.

#### MARYLAND

Baltimore: Emanuel Daniel, 503 St. Paul Place.

#### MASSACHUSETTS

Boston: Moses Smith, 1167 Boylston Street.

#### MICHIGAN

Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

#### MINNESOTA

Minneapolis: Earle G. Killen, U. of Minnesota.

#### MISSOURI

Kansas City: James Powers, 3512 Baltimore St.

St. Louis: Noah Weinstein, 408-208 North Broadway.

#### NEBRASKA

Omaha: Jean P. Duffield, 5107 Underwood Ave.

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Buffalo: Louise H. Marvin, 254 Highland Ave.

Rochester: Robert Sabin, 293 Oxford St.

Syracuse: Harold L. Butler, Syracuse University.

White Plains: Edna Horton, 338 Main St.

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#### UTAH

Salt Lake City: Fred L. W. Bennett, 321-6th Avenue.

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#### WISCONSIN

Milwaukee: Justin McCarthy, 2905 E. Locust St.

\*See first editorial page for list of other representatives

## MISCELLANEOUS MUSICAL EVENTS

### STUDIO NOTES

#### LA FORGE-BERÜMEN

A concert under the direction of Frank La Forge and Ernesto Berümen of the La Forge-Berümen Studios, New York City, is scheduled for July 23 at the Ocean Grove Auditorium, Ocean Grove, N. J. They have selected several artist-pupils for this occasion: Kathryn Newman and Mary Tippet, sopranos; Hazel Arth and Marie Powers, contraltos; Aurora Ragaini and Harold Dart, pianists; Harrington van Hoesen, baritone, and Mr. La Forge, composer-pianist. James Reynolds, baritone, recently gave a recital in West Orange, N. J., with his teacher, Mr. La Forge, at the piano. Catherine Dungan, soprano pupil of Mr. van Hoesen, appeared in recital at the National Cathedral School, Washington, D. C., on June 4. The weekly musicale of the La Forge-Berümen Studios over the Columbia System, June 23, brought Marguerite Barr MacClain, contralto, with Mary Miller Mount at the piano.

#### MR. AND MRS. HERMAN DEVRIES

Mr. and Mrs. Herman Devries will hold classes throughout the summer at their Chicago studios. Monthly operatic performances are planned as part of the activities, the choruses to be provided by Mrs. Devries' vocal ensemble which made several appearances during the past season.

#### EDWIN HUGHES

Edwin Hughes returned to New York on July 11 to open his summer master class, after presiding over a similar series at the

Fort Worth (Tex.) Conservatory. Mr. Hughes gave lectures at the University of Minnesota en route to New York.

#### MARIE DE KYZER

Celeste Dorwin, contralto, artist-pupil of Marie De Kyzer, gave a song recital on June 10 in Jackson Heights, N. Y.

#### RICHARD MC CLANAHAN

Richard McClanahan is now giving his special summer course, a series of ten lecture-lessons for teachers and artists desirous of acquainting themselves with the work of Tobias Matthay. His class includes members from New York, White Plains, Yonkers, Nyack, and Corona, N. Y.; Stanhope, N. J.; Boston, Mass.; Philadelphia, Pa.; St. Louis, Mo.; and Dallas, Tex.

#### HOMER MOWE

Ruth Jacobson, soprano, and Strafford Wentworth, tenor, with Lydia Goldfarb at the piano, gave a program on June 14 at the New York studio of Homer Mowe. Both singers are Mowe pupils.

#### FLORENCE OSTRANDER

Pupils of Florence Ostrander appeared in recital recently at the Scarsdale Woman's Club, Scarsdale, N. Y. The numbers were by Donaudy, MacDowell, Tchaikowsky, Strickland, Delibes, Puccini, Schubert, Haydn, Verdi, Rubinstein, Wolfe, Bizet, Thomas and others; and the singers were Mrs. Philip Spence, Mrs. George Starke, Mrs. Orie Kelly, Frederick Wolf, Neva Fenno, Margaret Ascolese, Dell Potter, Betty Whitehill, Mrs. August Widli, Frederick Schiller, Sidel Seplow Cohen, Harriette Tyson and Gertrude Gibson. Ethel Verplanck was at the piano.

The same teacher sponsored her students

in a program at the Town Hall Club, New York City, on June 30. The composers represented included Humperdinck, Cimara, Grieg, La Forge, Guion, Schumann, Verdi and Delibes. This group of Ostrander pupils held Dell Potter, Amy Flashner, Edna Pendleton, Rose Cohan, Katherine Kemp Ponder, Josephine Wassermann, Betty Whitehill and Gertrude Gibson. On both occasions the offerings were stamped with authentic technic and traditional interpretation. Several of the voices are of excellent natural quality. Florence Winselman acted as accompanist for the second event.

M. L. S.

#### ENRICO ROSATI

Rosa Tentoni, soprano and artist-pupil of Enrico Rosati, sang recently in Newark, N. J., at a musicale given in honor of former soldiers of the Italian army.

### Press Comments

#### NELSON EDDY

Nelson Eddy recently took the role of Tonio in an open-air performance of Pagliacci at Robin Hood Dell, Philadelphia, for the benefit of the pension fund of the Philadelphia Orchestra and the summer concerts fund. The Evening Bulletin carried: "His prologue was done with sustained and even resonance that surmounted the high range of the closing passage with no loss of tone, while his subsequent work was consistently in character." The Inquirer: "Mr. Eddy sang as ably as he acted." The Daily News: "The popular Nelson Eddy, as the clowning Tonio, added new flares to this well-grooved role." The Public Ledger: "Nelson Eddy as Tonio sang and acted admirably. At the close he received a great ovation." The Record: "Nelson Eddy lent a special bit of color in the role of Tonio. The blond idol of all local music-lovers cast aside tradition and turned the conventional villain into an

almost unrecognizable character. Eddy even introduced the novelty (as far as local audiences are concerned) of donning the cap and bells of his role-within-a-role during his singing of the prologue. He also accentuated the comedy in the act-within-an-act by a silly wig which jumped up and down at his command. Many conventional opera-goers might object to the liberty Eddy took with the role. But it was fresh, it was intelligent, and his voice, as always, was good to hear."

#### Freed's Music Played in Paris

Isadore Freed's recently published Five Pieces for the Piano were performed in Paris on June 3 at the season's final concert of the Societe Musicale Indépendante, of which Maurice Ravel is president. The program included a sonata for violin and piano by Louis Aubert, with the composer at the piano, a piano quartet by Roger Ducasse and an octet by Georges Enesco, conducted by the composer.

### Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Harold Bassett	Augusta Lenska
Sandro Benelli	Nana B. Lewis
Edith Benjamin	Eva Liminana
Helen Bretz	Lydia Lipkowska
Alina Bucciantini	Tandy MacKenzie
Leonida Coroni	Elizabeth A. Major
Reba Dale Corder	Armand Marini
Celestine Cornelissen	Mollie Margolies
Vernon D'Arnalle	Antonio Meli
Jean De Valor	Katherine Metcalf
Ana Drittel	Frederick Miller
Frida Englehardt	Paul Moreno
Mary Elizabeth Flugel	Rosalinda Morini
Carl Friberg	Mario Paris
Dorothy Greathouse	Pierre Pelletier
Harold De Grosse	Meyer Posner
Arthur & Helen Hadley	Anastasia Rabinoff
De Roda Helmut	Albert Rappaport
Frederick Huttman	Reese R. Reese
Kathleen Kersting	Elizabeth Santagano
Helen De Witt Jacobs	Ada Sari
Ether Johnson	Vladimir Shavitch
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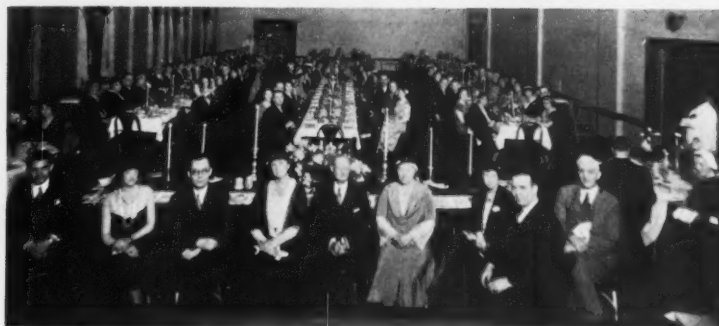
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**HELEN GAHAGAN**  
made her operatic debut in New York City in the title role of *Aida*, at a benefit performance in the Polo Grounds.



**BANQUET OF THE FORT WAYNE, IND., COMMUNITY CONCERT ASSOCIATION**  
to open the campaign for membership.



**FRANCES NASH**, pianist, is to play Liszt's *Hungarian Fantasia* with the Philadelphia Orchestra at Robin Hood Dell, July 20. Miss Nash will be featured in the same work with the Chautauqua (N. Y.) Symphony Orchestra, (Sandor Harmati conducting) July 30. New York is to hear the pianist in recital at Town Hall next autumn.



**INDIANS HONOR CADMAN.**  
During the NBC coast-to-coast broadcast of a Charles Wakefield Cadman program, New York State Indians came to the studio to present him with a ceremonial mask (made of corn husks) as an expression of their appreciation for what he has done for Indian folk-lore.



**FLORENCE AMENT WATKINS**, soprano and pianist, is a guest instructor at the Chicago Musical College during the summer session. She will make several radio appearances in Chicago.



**FREDERICK CROMWEED**, American pianist, teacher, accompanist and coach for pupils of many New York teachers. Mr. Cromweed was tenor soloist at the Church of the Blessed Sacrament, New York City, during the past season.



**WALTER GIESECKING** has been engaged by Mengelberg to play with the Concertgebouw in Holland, and also in Bremen, Hanover, Geneva, Bern and Zurich. He will appear in concert in Munich, Berlin, Paris, Darmstadt, Karlsruhe and many other continental cities. The first half of the 1932-33 season has been completely booked, and his American tour, beginning on January 15, 1933, will end in March.



**ELLERY ALLEN** forgets singing for the moment and angles for a meal.



**RICHARD CROOKS AND WILLIAM DALY** during an interlude in the Firestone Hour. Mr. Daly is the regular conductor.



**EMILIANA DE ZUBELDIA**, Basque pianist, composer and conductor, has returned from Havana, Cuba, where she made eight appearances in concert.

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